

Music & Letters

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'THE TRIAL OF MIDAS THE SECOND'

An Account of Burney's unpublished Satire on Hawkins's 'History of Music' in the John Rylands Library⁽¹⁾

THAT keen judge, Mrs. Virginia Woolf, has written of Dr. Burney: 'It is perhaps his diffuseness that makes him a trifle nebulous. He seems to be for ever writing, and then rewriting and requiring his daughters to write for him, endless book and articles . . . until he seems to melt away at last in a cloud of words.' With prose as his medium, Burney certainly belonged to 'the mob of gentlemen who wrote with ease.' The urbane flow of his musical *History* carries us over many pages of forgotten names and outworn opinions. But he wrote verse, too, as anyone knows who has looked into Madame d'Arblay's *Memoirs* of her father; and in verse, if he 'wrote with ease,' it was the kind which often makes reading difficult. Tame, conventional effusions of the mood and the moment, or official rhymes drawn from him in his character of musical pundit, like his quite tolerable welcome of Haydn to England in 1794—such things have hitherto been accounted his title-deeds as versifier. But a small notebook in this Library contains a work of greater interest, quite the most important piece of verse-writing yet known to have come from his pen. It belongs to the collection of manuscript material once owned by Mrs. Thrale's adopted son, Sir John Piozzi Salusbury.

The little book⁽²⁾ is seven inches tall by four and a half wide. Of

(1) Reprinted from the *Bulletin of the John Rylands Library* by permission of the Editor and Librarian, Dr. Henry Guppy.

(2) John Rylands Library, Eng. MS. 648.

its seventy-four pages, forty are taken up with a manuscript satire in heroic couplets entitled :

THE
TRIAL of MIDAS the 2^d.
or
Congrefs of Muficians.

Sixteen other pages contain corrections of the text, additions, or footnotes. All the handwriting is Burney's.⁽³⁾ Under a transparent disguise the poem satirises *A General History of the Science and Practice of Music*, written by Sir John Hawkins. The footnotes, indeed, consist entirely of quotations from that work. Beneath the last line of text appears the significant date 1777—the year after the publication of Hawkins's *History* and also of the first volume of Burney's. No author's name or initials are appended; yet, on internal evidence alone, the satire cannot conceivably be the work of anyone but Burney himself.

By a coincidence not without parallel in the annals of other departments of learning, the first two comprehensive musical histories in our language saw the light in the same year. In publication, indeed, Burney anticipated his rival by four months. He had issued plans as early as 1770. No leisured amateur, however, like Hawkins, but a busy musician and a fashionable teacher, he did not finish his fourth and last volume until 1789, the year of Hawkins's death. Widely praised and liberally subscribed for, his work seemed to extinguish that of his rival. But only his first volume ever reached a second edition. Hawkins's *History*, a much-maligned production, whose appearance, complete in five volumes, so perturbed Burney in 1776, reached its second edition in 1853, and its third in 1875, all but a century after its first publication. Already, from such facts, we suspect something of the differences in predilection and temper which divided the two men, friends of Johnson though they both were, and members of the Literary Club. But, to account for the satire, we must examine these differences more closely. Burney, after all, though not the most gifted, was perhaps the friendliest, the most urbane and tactful member of Johnson's circle. Johnson called him 'a man for all the world to love.' How could he, then, even as a private, unpublished indulgence, satirise a fellow-musician as bitterly as in some of these pages he does? For to be Midas, King of Phrygia, is to be no

(3) For this assertion I have the palæographic authority of my colleague, Dr. M. Tyson. In his charge (in Eng. MS. 545) there are thirteen letters, besides pieces of fugitive verse, all addressed to Mrs. Thrale by Burney between 1777 and 1807.

musician at all; Apollo decorated Midas with a pair of ass's ears for liking the rustic reed of Pan better than the lyre.

Beneath Charles Burney's many virtues, beneath his wide culture and prodigious industry, lay one chief failing: he was fashionable. We do not think mainly of the aristocratic pupils among whom he spent his days; of the foreigners, sometimes distinguished, who crowded his musical evenings; or of his daughter Fanny's appointment at Court. He was fashionable as a historian of music; he upheld fashionable views. And he did so without compromise, for his urbanity masked a strong, rather obtuse positiveness. Johnson knew that; contradicted by Johnson, Burney had once fired up and made him apologise, an event unique in Mrs. Thrale's experience.⁽⁴⁾ Continental travel confirmed in Burney's mind the conviction that the prevailing Italian school of music was the supreme flower of the art. For him, Handel was great mainly because of his Italian operas, written and produced in London from 1711 to 1740. Only a handful of songs from them survive to-day; but to that 'limbo of vanity' raised by Handel and others in London, to its strings of florid airs, its petted male sopranis and *prime donne*, Burney devoted over three hundred pages of his *History*. To Handel's oratorios he gave the space of a bare list, and little more. Their choruses, the composer's chief strength, were for Burney survivals of a bygone art. He felt at home with single melodies, however ornate; for they were fashionable. Choral polyphony, the weaving of simultaneous melodies, was to him 'Gothic' and outworn. He did fair justice to Purcell, though unable to hide his regret that this composer lived in the dark ages before the eighteenth century. He slighted unpardonably our Elizabethan madrigalists. Worst of all, he vouchsafed to John Sebastian Bach a few scrappy sentences; in those days the greatest of polyphonists was decidedly unfashionable. Such are the main blots on this famous and still valuable *History*.⁽⁵⁾ Their origin seems clear. The fashionable Burney is less 'nebulous' than Mrs. Woolf imagines.

A dictum of Johnson hangs round Hawkins's neck: 'Sir John was a most unclubbable man.' In that age the brightest spirits were usually clubbable; so much the worse for any who were not. We have little unbiassed testimony about Hawkins. Johnson also called him penurious and mean, and spoke of his 'tendency to savage-

(4) Piozzi, H. L., *Anecdotes of Samuel Johnson*, ed. S. C. Roberts, p. 93.

(5) I say nothing of the inaccuracies of statement which abound both in Burney's and in Hawkins's work, especially in the earlier volumes. These *Histories* are the foundations, still firm in parts, of a modern scholarship which has transcended them.

ness'; on the credit side is the assurance: 'I believe him to be an honest man at the bottom.' Hawkins made good as an attorney; he was knighted for his zeal as a magistrate. His wife brought him one fortune and inherited another. In leisured ease he wrote a history of the art he had always loved, not with his rival's busy professional devotion, but with the dogged fondness of the enlightened amateur who has strong antiquarian instincts. He did not travel, but luckily acquired valuable texts and authorities from the dispersed musical library of Dr. Pepusch. His *History* displays nothing like Burney's technical knowledge, and few graces of style; it is less clearly planned, more conservative in taste, and in its theoretical parts more crabbed and prolix. But its narrative deals out a more even-handed justice. Hawkins respected Elizabethan music, sacred and secular; his treatment of its composers, even when inadequate, was never scornful. He found room for a decent account of Lully, the French operatic master whom his rival disdained. His pages on Handel, though in detail less rich than Burney's, were much more sensibly proportioned; he said more coherently the little he had to say of Bach, and even quoted from his work. Indeed, both in mass and in quality, his musical examples put those of Burney in the shade. And there breathes from his pages a fine sense of the multifariousness of music. He follows the art into strange byways and corners; we realise more fully than in Burney its social, its antiquarian aspects. There is something like charm (Dr. Ernest Walker⁽⁶⁾ has felt it) in the description by Hawkins of the humble beginnings of the Madrigal Society. Here, with old music, and among men, of whatever station, who loved it, Hawkins might possibly have been 'clubbable' after all. Fashionable he never was. He roundly condemned that curse of his age, empty virtuosity in singing or in playing; contemporary opera, he declared, was to the judicious 'the mere offspring of luxury . . . of all entertainments the most unnatural and absurd.'⁽⁷⁾

Little wonder that Burney wrote his satire. Here, in 1776, four months after his own first volume, there came at a blow these five tomes of Hawkins, praising what he despised, attacking his most cherished predilections. In the name of Italian art, if only in private, he must lash this Goth, this dusty antiquarian of music:

Black-Letter'd Chains his cold Ideas bind
Nor let Conviction beam upon his Mind;
Eager with fire & Faggot to pursue
Whate'er is graceful, Elegant, or new.⁽⁸⁾

⁽⁶⁾ *A History of Music in England*, p. 214.

⁽⁷⁾ Compare Johnson's definition, in his *Life of Hughes*: 'The Italian opera, an exotick and irrational entertainment.'

⁽⁸⁾ *The Trial of Midas the Second*, p. 5.

The poem would have chimed in, had he printed it, with much public execration; with a bitter attack on Hawkins's work by George Steevens in *St. James's Chronicle*; and with a catch, widely sung for years afterwards, whose doggerel lines are quoted by Sir Henry Hadow in *Grove*.⁽⁹⁾ Burney's satire tells of the arraignment, trial and sentence of his rival, the second Midas, who has shown his musical ineptitude by disagreeing with the fashionable school. Of course—the author assumes at the outset, with an amusing air of infallibility—right judgment in such matters is really an affair of inspiration:

Within the magic circle of the Arts,
Where Genius only draws & knows the Charts,
What Mortal, uninspir'd, who entrance found,
The rocks c^d clamber, or the Caverns sound?

Burney, however, knows his way about the realm, and will now recount for us 'the ills that wait on Gothic rage.'

A satiric versifier of his type, tolerably well read, especially in Pope, sometimes leaves us doubtful whether he means all he says. Eighteenth-century satire could be fairly malignant. In charity we may assume that in parts of the poem—mainly in those not dealing directly with Hawkins's *History*—Burney piles up defamation not from actual malice, but because such is the satirist's accepted task. He sneers at his victim's magisterial calling; he dwells with satisfaction on his unpopularity. With such passages we need not concern ourselves. We shall seek out those, germane to his subject, in which the writer becomes most articulate; where his indignation and scorn—not always unjustified—so work on his diction as to turn it from conventional paths. Apollo is besieged on his throne by a clamorous crowd. They complain of Hawkins, 'a certain scribe malign,' who has set up, wholly unqualified, as a writer on music, and has traduced their favourite composers. In their arraignment of him, a fixed notion of the writer's prevails, already expressed in our first quotation from the poem—that a reigning fashion in music is of necessity

(9) 'Have you Sir John Hawkins' History?
Some folks think it quite a mystery.
Musick fill'd his wondrous brain.
How d'ye like him? is it plain?
Both I've read and must agree
That Burney's History pleases me.'

Which in performance is made to sound:
'Sir John Hawkins!
Burn his history!
How d'ye like him?
Burn his history!
Burney's history pleases me.'

right, while older forms of the art are perforce barbarous and outworn :

For he, alas ! long since so stuff'd his head
 " With all such reading as was never read " ;⁽¹⁰⁾
 With Canons, Madrigals, Motets, & Fugues,
 With Points, Conundrums, & such useless drugs;
 So oft in Cobwebs poked his Nose & Broom,
 For Good, in house or head he left no room.
 Hence, ev'ry Rule he draws from Gothic works,
 From barb'rous Jargon & unmeaning Quirks,
 Produc'd in impious & ill-fated Days
 When all thy Sacred altars ceas'd to blaze . . .

Helped out by a line from *The Dunciad*, this passage is livelier in imagery than the bulk of Burney's poem; conviction breathes from it, too; here he undoubtedly means what he says. Apollo is indignant, but thinks the fate of such a Midas too paltry a concern for a god. 'Try him yourselves,' he says, and vanishes. In the next Canto, accordingly, the court sits; in London, we imagine, but the scene is not localised. The elected judge is Dr. William Boyce, a respected veteran composer at the date of the poem; editor of a fine collection of Cathedral music, writer of solid anthems and of the sturdy song 'Heart of Oak.' Burney thus describes him :

A man whose Probity was bias proof,
 And Music, like his Manners, bold & rough.
 In both, tho' new refinements he withstood,
 His heart & Harmony were sound & Good.

That any music by Boyce should be accounted 'rough' is sad proof of the Italianate taste of the satirist.

The trial begins; Midas is accused of defaming certain composers. The list of them is swelled by one of the witnesses, not the brazen classical figure of Fame, we are told, but a more modest lady called Fair Renown, who bursts into tears as she recounts the fate of her sons. To-day the list reads strangely; half these names sleep undisturbed in *Grove*; rarely indeed do we hear a note of the music of those who bore them. And the names are of course mostly Italian, or belonging to the Italian schools. In certain complaints, too, Burney is justified; Hawkins passes much too cursorily over the important Scarlattis, father and son. On Palestrina he is fairly adequate, but dry; he never commanded, even for his favourites, Burney's measure of urbane eloquence. He had also a surly habit of withholding praise from composers who had received much of it. Allegri, for example,

⁽¹⁰⁾ Pope, *The Dunciad*, IV, 248.

wrote a famous *Miserere*, 'which,' says Hawkins, 'by reason of its supposed excellence and pre-eminence over all others of the like kind, has for a series of years been not only reserved for the most solemn functions, but kept in the library of the pontifical chapel with a degree of care and reserve that none can account for.' This was the kind of thing to infuriate Burney, who revered established reputations; above all, when Hawkins challenged Allegri with Purcell and Blow, and crushed him with Tallis—all mere Englishmen! Hasse, too, though German-born, was for many years of the eighteenth century the chief pillar of Italian opera, turning out by the bushel in Dresden just the airs that suited the *primo uomo*, the *prima donna*, and their infatuated train. His music is forgotten. Hawkins spoke moderately when he said that Hasse's abilities were 'greatly overrated,' and agreed with another critic as to his 'effeminacy.' This was to fly in the face of contemporary opinion. Of course, Hawkins made mistakes; but Time, on the whole, has vindicated his strictures on the sons of Fair Renown.

The witnesses at the trial are all personified abstractions, which the author tries hard to bring to life. Science, a worn, grey old woman with a piercing eye, declares that Hawkins has no real knowledge of her rules. She speaks of his 'Gothic authors,' of his endless 'dry quotations'—Hawkins certainly overdoes these—and of his exasperating lack of order and method:

For so much Darkness & Confusion reign
That all cry out—*Chaos is come again.*

Taste orates in true eighteenth-century style about his own mission; it is to 'lop luxuriance' from the artist's 'lavish soul.' But what can he do? Hawkins disclaims him, does not know him. Wit, a much laboured figure with a tolerable touch here and there, says that the solemn looks of the prisoner have always chilled his blood. And a modicum of wit, could he but find it, would undoubtedly help the reader through Hawkins's volumes. In the last of the three Cantos, appear two witnesses for the defence. One, a psalmodist, deposes to the prisoner's deep lore in church music; the other, a dusty, cob-webbed figure, speaks of his antiquarian learning in general. Burney's impatience with the latter subject, much though he had to delve into it for his own *History*, is evident in some of his letters, and in his preface too. It breathes from this witness's account of Hawkins's 'Gothicism':

Then for inveterate Diligence, my Friend
 With Hearne or great Duns Scotus may contend :
 O'er Hedge & Ditch, thro' half the Realm he'd flounder
 To learn when Death snatch'd from us a Bell-founder;
 Nay, Mine a Cemet'ry ten Fathom deep
 To find when poor Flute-borers went to sleep;
 The many Peals of Bells a Rudhall cast
 Or Flutes a Stanesby burrow'd for the blast . . .

Burney's very aversion from such points gives vividness to his writing here. With his eyes on the polite contemporary world of music, with his ears bewitched by Italian opera, he may have cared little for the fact that the Rudhalls were a notable clan of Gloucester bell-founders, or that two Thomas Stanesbys, father and son, 'men of ingenuity and exquisite workmen' (but too obscure for *Grove*), made flutes in London in the eighteenth century. But fashions change in music, and facts abide. Much of Burney is now just a monument to bad taste; the patient, multifarious instinct of Hawkins for facts has given longer life and more permanent value to his *History*.

Boyce, the judge, now sums up; he tries to be fair, and reminds the court that the prisoner has at least praised Handel and Purcell. But the verdict, of course, is 'Guilty.' We quote certain lines giving the purport of the prisoner's speech from the dock. They present Hawkins in a guise grotesque enough, but showing effectively the impression he made on contemporaries of a muddled amateur, a dry, defiant conservative of music:

No Words He'll use, or Music, to his death
 But what delighted great Elizabeth.
His Style is uniformly free from swelling
And such as best comports with Story-telling . . .
 Some Critics say, with taunting Insults bitter
 That both his Head & Work are in a Litter . . .
 But, 'tis a World incurably diseas'd
 That, by *his* Rules, will ne'er be taught, or pleas'd.
 So, let 'em perish! He'll no more admonish
 Or try again the Learned to astonish.
 No new Impressions of his Volumes Five
 Shall ere be seen by Mortals now alive;
 Nor shall their Offspring ere be plagu'd or teaz'd
 With what their Ancestors so much displeas'd.⁽¹¹⁾
 At You, My Lord! He'll now for Judgm^t look—
 —Do what you will with Him, his Fame, and Book.

Boyce passes sentence. Hawkins (in effigy) and his five volumes (in reality) are to be drowned in Fleet Ditch. This is done, and the satire ends.

(11) A bad prophecy; Hawkins, as we have said, was twice reprinted. But Burney's wish was father to the thought.

Our summary has, we hope, made clear the drift of *The Trial of Midas the Second*. In our citations we have tried to show the author's writing at its best, and his views in their most forgivable light. His style is on its average levels duller and lamer, more full of the trite poetic abstractions of the Popian school. And, as we have said, he descends in places to more malignant personalities, even to branding Hawkins as a Midas in the commoner sense of that term. If it is fair to take such things, at least in part, as the stock-in-trade of the satirist, it is also charitable to assume that Burney thought his whole poem, both in matter and in manner, unworthy of publication. We may have seemed unfair to him, in our concern to do justice to his rival's solid worth. But to right the balance should not be difficult. Hawkins, greatly to his credit, loved the Elizabethans and the earlier polyphonists, whose abiding qualities had been obscured by the vogue of flimsy Italian opera. But at Handel, and at the worthier Italian instrumental writers such as Corelli and Geminiani, his musical mind appeared to stop. He lived till 1789, yet could not appreciate Haydn. Burney did; he might follow fashions, but he took the good with the bad. Seven years younger than Hawkins, and much longer lived, he realised the worth not only of Haydn and Mozart but of early Beethoven before he died. For an English musician verging on eighty to appreciate Beethoven in 1805 was no bad achievement. Let us quote, as a relief from Burney's verse, a delightful passage from one of his memoir-books of that year, copied later by Madame D'Arblay into her own *Memoirs*⁽¹²⁾ of her father. He was a guest one evening at the Duke of Portland's, where he met Lord and Lady Darnley. But they had been announced while he was dressing, and he did not know who they were:

' . . . I got into a hot dispute that I should else, at the Duke's house, have certainly avoided. The expression, "modern refinements," happened to escape me, which both my lord and his lady, with a tone of consummate contempt, repeated: "Modern refinements, indeed!" "Well, then," cried I, "let us call them modern changes of style and taste." . . . They were quite irritated at this; and we all three then went to it ding-dong! I made use of the same arguments that I have so often used in my musical writings—that ingenious men cannot have been idle during a century; and the language of sound is never stationary, any more than that of conversation and books. . . . And to say that the symphonies of Haydn, and the compositions of Mozart and Beethoven, have no merit, because they are not like Handel, Corelli and Geminiani . . . is supposing

(12) Mme. D'Arblay, *Memoirs of Dr. Burney*, 1832, III, 359.

time to stand still.—I was going on, when the kind Duke, struck, I doubt not, by a view of the storm I was incautiously brewing, contrived to whisper in my ear, “ You are upon tender ground, Dr. Burney! ” I drew back, with as troublesome a fit of coughing as I could call to my aid; and during its mock operation, his Grace had the urbanity to call up a new subject.’

Yes: he is still the fashionable Burney, in the paltrier as well as the worthier sense. To stand up to a Johnson may be all in the day’s or the night’s, work; but to stand up to a Lord and a Lady Darnley on a matter of music, even when you are the leading English authority with the prestige of a famous *History* behind you—that is a thing to regret, if by mistake you happen to do it. But again, let us be charitable; Burney was usually quite an amiable man; no doubt he realised that ‘ hot disputes ’ on any subject should be avoided. And Hawkins, often enough, was a surly person; the testimony on that point cannot all be wrong. We may feel disconcerted that ‘ a man for all the world to love ’ wrote *The Trial of Midas the Second*. But Hawkins’s *History* had touched him to the quick; he unloaded the venom from his mind by means of his satire, and then, we hope forgot all about it. He may—we cannot tell—have shown this little note-book to friends. Yet, through one fact, his character as an amiable man may stand secure: he did not publish his *Midas*.

W. WRIGHT ROBERTS,
Assistant Librarian.

THE SIGNIFICANCE OF THE BACH CHORALE

It is often said that art and culture proceed out of religion. Sometimes it is said that they can proceed from nothing else. But just as frequently it is declared that art has nothing at all to do with religion, and there have not been wanting very clever people whose idea has been that religion has, in certain respects and in certain specific directions, been actually inimical to art.

The truth is with those who hold that art proceeds from religion. Religion is a highly subjective or personal matter. It is what the man feels about his relation to God, to life and nature, to humanity in general, and to whatever is rationally inexplicable. Therefore religion is a force that moves a man to the profoundest contemplation of the reality of his own being and to meditation on the mystery of things. Such activities, at once mental and spiritual, move him to self-expression. And the form the self-expression takes (apart from the form of how he lives his life) is art.

Music is the art which proves this above all others, because it is the art that owes least to material nature or to intellectual processes. Music does not have to reflect or copy anything that has material existence for the physical senses, nor yet to concern itself with matters that can be expressed logically. By its very nature it cannot do either of these things. It is therefore the one art to enjoy entire freedom in the search for an expression of what man experiences in the presence of mystery. Architecture, and within limited range, the dance, have many affinities in these respects with music. But these two arts lack the absolute freedom of the other.

These ideas, sketched roughly, and put dogmatically, are borne out by the history and character of German music—which music is the only *essential* music the world has known, except that produced by the Catholic Church in the sixteenth century: it is the only music that has remained vital through many radically altering generations, and the only music that has spread literally over the entire world, so that as the remote East opened itself to Western art and thought, it proved acceptable, because humanly and aesthetically intelligible to the East.

This German music is that which arose out of the Reformation, finding its material in the Lutheran hymn and its inspiration in what

the hymn meant to the individual worshipper. Circumstances compelled it to fashion itself by the most intractable of all instruments—the organ, which is at once mechanical in its operation and soulless in its tone. Yet the very character of the organ is what made this development of music possible, first by its native association with religion, and secondly by its inflexible qualities compelling musicians to a more patient, earnest and exhaustive search after an artistic manner of utterance.

Mystical music (the reader will understand the expression from what I have already said) requires perfection of form. Perfection of form is possible only when the phraseological structure is simple and clear, when the rhythmical movement is well defined, and when harmony is free to go in every direction desired. Voices cannot yield these conditions to music in an unlimited degree. Therefore mystical music is, primarily, instrumental music.

All the music of the Catholic Church was vocal. It arrived at a mystical purity, an other-worldliness, of a transcendental kind. It affects you as does the interior of a vast cathedral. But it was objective, impersonal, general. Its spirit was the quintessential spirit of a static religion, before entering which the artist must purge himself of all his emotions strictly as a man. Being vocal, it was confined to dogmatic text, or to text that supported dogma, and so was not free to range as instrumental music is free. And being vocal again, it was limited by the limitations of the human voice.

Instrumental music in the Catholic Church, as everywhere else until about the middle of the eighteenth century, when Haydn and Mozart arose, was organ music. The musicians of the South (Italy and Austria) carried to a fine point two forms: the organ toccata, which is a bold and inspiriting form, and the organ canzona or fugue, which is a reflective form. The toccata has only external qualities. The canzona has only the qualities which, in instruments, are the counterpart of the qualities of vocal music. The South did what it did with these two forms, and then its art and organ music ended.

Germany—Central Germany (Thuringia and Saxony) and Northern Germany—then took its place. And took it solely and exclusively by the aid of its religious congregational song, as that song had developed an exact individual character through the generations, and as the conditions of existence which operated in Germany during the seventeenth century had rendered that song capable of subjective or personal application.

Every Lutheran hymn was a 'proper' hymn. It belonged to an 'Office.' Thus it was animated by a precise spirit, as a national air

is. This hymn meant Christmas, that one Good Friday, and so on. And it meant what it meant with every possible subtle association or circumstance: an Easter hymn, for example, could be charged with thought of Good Friday, or with thought of the Nativity.

The course of events in Germany during the seventeenth century destroyed the country materially for a time. The Thirty Years' War exhausted the land and the people. The people, temperamentally emotional, turned (when their individual nature was spiritual) to a highly subjective conception of religion. They became essentially mystical. Each element of religious practice, and every phase of religious thought and feeling, was charged with a personal significance for them, and so the hymn, with its ancient melody and its sublimated text, became a thing throbbing with an intense emotional life, and as such a thing that could be rendered forth in art.

Art so created may be erratic, fantastic and over-individualised. But in this case the danger was modified first by the established character of the hymn itself, and secondly by the essentially noble nature of the organ: the one instrument available by which a man might utter his thoughts in completeness.

In the latter half of the seventeenth century every German musician (except those concerned with the new art of opera) 'arranged' chorales, as the expression was. Those of the South arranged it one way, those of the North another, those of the Centre yet another, and it was the musicians of Central Germany whose work was at once the most successful, because based on a full and true appreciation of the matter, and the most productive of power for the art of music in the future.

The musicians of the South had studied in Italy. Their conception of art was therefore influenced by the Italian conception, which is for grand but simple forms, and entire clarity of expression. The musicians of the North (the districts bordering on the Baltic—such towns as Hamburg and Lübeck) were free of Southern influence. But their nature was less subjective than (to use an ambiguous term) romantic. Their delight was in vast architectonic composition, brilliant in its material effects, and elaborate in its highly intricate, radically scientific details of construction. Thus where the musician of the South was too calm for this new art, the musician of the North was not calm enough. Pachelbel, the chief representative of the South, rendered the chorale somewhat in the manner of vocal music—exhausting the delicate possibilities of the tune line by line, in the manner of the vocal motet or madrigal. Buxtehude, the chief representative of the North, rendered it in the manner of a concert piece—

elaborating a tune of four short lines into a work that took ten or fifteen minutes to play, and that made use of all the tonal powers and tonal colourings of the organ.

Böhm, the chief representative of Central Germany, rendered the chorale into the terms of expressive melody. And those were the terms that conformed most to the spirit of the age. But Böhm's mind, as an artist, was of secular calibre. He evolved from the chorale melody expressive lines of sound. These, however, tended to obscure the melody, and so to destroy its native character. And as Buxtehude inclined to elaborate his work architecturally, so Böhm inclined to elaborate it intimately: the musician of the North exercised the 'grand organ'; the musician of the South exercised the bright spirit of the harpsichord.

Bach, as a Central German, inspired by the true conception of the matter—greater in genius as a musician, more powerful mentally, deeper emotionally, and with a more widely ranging mystical imagination—perfected the art of the organ-chorale, and laid thereby the foundations of the entire art of modern music. For Haydn, Mozart and Beethoven took up *their* work with the instruments formed by Bach.

In Bach's organ-chorales is the synthesis of every style, manner and method before him. Therefore in his organ-chorales is gathered together and brought to a focal point the entire religion of Protestant Germany—the objective congregational spirit and the subjective individual spirit. In his first works, those written as a youth and young man, are to be found organ-chorales that could have been written by Pachelbel, Böhm and Buxtehude. In the works of his first maturity are to be found some in which now this, now that influence is predominant—or this and that search after perfection manifested. In his matured composition all is the true, individual Bach. And the entire art of his church concerto, passions and oratorios—an art in which religious themes are rendered forth in what we now call concert-manner—is based on this.

Bach is what he is in the total economy of European music, its foundation. He is what he is in the spiritual sphere, the voice of the religion of his race, and thence of the world. Therefore the modern art of music, like the mediæval, flowed out of religion; and religion is proved the cause of art.

This influence lapsed towards the end of the nineteenth century. Musicians thereupon began to work along lines that lead away from the spiritual; with, for results, the present confusion of their art. Certain of them, as Stravinsky, have laboured to 'write in the manner

of Bach.' That manner, or its counterpart, can be recovered. But it cannot be recovered by any of us who go to our immaterial concerns as Nicodemus went to Jesus. Jesus said to the rabbi, who had been moved to a faith in Him by His tangible and visible miracles, 'That which is born of the flesh is flesh, and that which is born of the Spirit is Spirit.' The rabbi answered, 'How can these things be?' And the outcome of the attempted return to Bach proves that the approach and the understanding of the matter are as those of Nicodemus.

SYDNEY GREW

J. S. BACH AND CONSECUTIVES IN ACCOMPANIMENT

In Liepmannsohn's auction catalogue of November, 1930, there appeared an item of extraordinary interest in the shape of an autograph of Bach, of which an unreduced facsimile was given. It

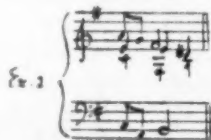
Ex. 1

1 2 3 4 5
6 7 8 9 10
11 12 13 14 15

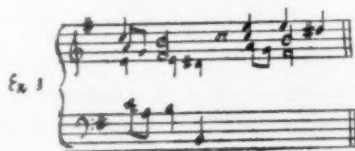
was formerly in the possession of Franz Hauser (1794-1870), the owner of so many Bach autographs; but into whose hands it has now fallen the writer has been unable to ascertain. The autograph, which breaks off abruptly, consists of fifteen bars of the 'Bass-Thema' which introduces and forms the theme of the bass aria, 'Empfind' ich Hölleangst und Pein,' in the cantata (No. 3), 'Ach Gott wie manches Herzeleid.' It is transposed a tone downwards, as was usual with Bach's organ basses, to accommodate the 'Chorton' (chorus pitch) of the organ to the 'Cammerton' (chamber pitch) of the instruments and voices. The bass is *unfigured*, and Bach's harmony is in four parts (see Ex. 1), probably (in the opinion of Professor Fishof, to whom the autograph was given by Hauser, and who has appended to it a descriptive footnote dated April 23, 1850) as an instruction to the organist. The present writer called the attention of Dr. Sanford Terry to this unique relic, and the latter included a quotation of the first six bars in his chapter on the continuo in *Bach's Orchestra* (p. 170), contrasting Bach's simple accompaniment, most instructively, with the quasi-contrapuntal lueubration of a modern editor, of which he also gives a quotation.

The interest of Bach's accompaniment resides mainly in its general character, but also, more particularly, in two instances in which he has disregarded rules to which considerable importance is attached by the authorities of the eighteenth century: (1) by the progression of an augmented fourth ($g-\sharp c'$) in the tenor (bar 5), and (2) by the deliberate consecutive fifths $\begin{smallmatrix} g' & \sharp f \\ c' & b \end{smallmatrix}$ between treble and tenor in bar 7.

These fifths are particularly interesting, not only because they afford a simple solution of the problem which presents itself to the accompanist who may not wish to avoid them either by taking the bass in the lower octave and thus giving the tenor room to move,

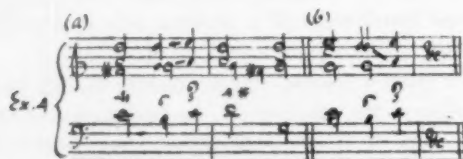


or by taking the chords in a higher position,



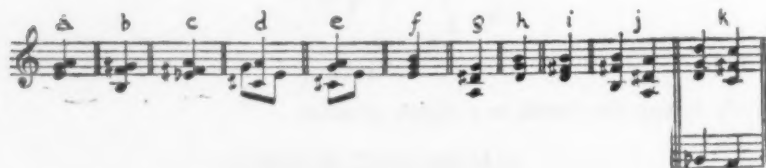
but, also more particularly, because there seems to be a good reason why Bach considered them unobjectionable. It will be noticed that the quaver *a* in the bass rises to the same note (*b*) as that to which the crotchet *c'* in the tenor falls, whereby, on a keyed instrument (on which a unison is not apprehended as a coincidence of two sounds of equal pitch) the tenor practically disappears, and the consecutive fifths fail to strike the ear as such. As Michel de Saint Lambert wisely remarks (*Nouveau Traité*, etc., 1707, ch. viii), 'since Music is only made for the ear, a fault which does not offend it at all is not a fault.' If the bass had been in the lower octave, there can be no manner of doubt but that Bach would have avoided the fifths as shown in Ex. 2 or Ex. 3.

The effect of unisons—unisons in name only, in actual fact single sounds—on keyed instruments is sometimes rather curious, as will be seen from Ex. 4 (*a*) and (*b*),



in both of which the bass is the same. In both examples the *sound* of the second and third chords (on a keyed instrument) is precisely the same; but the progression is different, inasmuch as (*a*) contains consecutive fifths and is, therefore, technically incorrect, while (*b*) is above reproach.

There are certain points in Bach's MS. (of which a reproduction is here given) which call for comment:—



(1) In bar 3 either a quaver rest or a chord is omitted. If a chord was intended, it would probably be an incomplete one, Ex. *a*, as in the corresponding position in bar 5. There is not, however, the same

occasion for a chord as there, inasmuch as the second quaver of the bass accords with the previous harmony, which is not the case in bar 5.

(2) In bar 9 the fourth quaver in the bass, $\sharp f$, clashes very unpleasantly (especially on the organ) with the e' in the chord played by the right hand. A close inspection of the facsimile shows that the e' in question might possibly have been meant for f ; but it seems very unlikely that Bach would have omitted to prefix the necessary \sharp , especially as one is prefixed to the following chord, as well as to the fourth quaver of the bass. All the same, it will be noticed that two accidentals are beyond doubt omitted in the right hand, *i.e.*, before the last chord of bar 5

and the first chord of bar 14. Moreover, the chord, Ex. *b*, $\begin{smallmatrix} 6 \\ \sharp \\ 6 \\ \flat \end{smallmatrix}$ on d would exactly tally with the corresponding chord, Ex. *c*, $\begin{smallmatrix} 6 \\ \sharp \\ 6 \\ \flat \end{smallmatrix}$ on c in bar 11.

(3) In bar 10 the third quaver in the bass, d , clashes with the $\sharp c'$ above. One would almost have expected passing quavers in the right hand, connecting the $\begin{smallmatrix} 6 \\ 2 \end{smallmatrix}$ on g with the following $\begin{smallmatrix} 6\sharp \\ 3 \end{smallmatrix}$ on e .

(4) On the last beat of the same bar the notation of quavers in both alto and tenor is evidently due to inadvertence: either Ex. *d* or, possibly Ex. *e* must have been intended.

(5) In bar 12 the second chord might easily be read as Ex. *f*, but $\begin{smallmatrix} b' \\ d' \end{smallmatrix}$ it seems almost certain that g' was meant.

(6) The most difficult problem in the decipherment of Bach's obviously hurried writing is presented by the top note of the second chord of bar 13. It looks as though Bach had first written a' , and had then altered it to $\sharp g'$, and had subsequently crossed out the \sharp . The resulting chord, Ex. *g*, $\begin{smallmatrix} 9 \\ 3 \end{smallmatrix}$ on $\sharp f$, presents a very striking appoggiatura, and a very unusual one in an accompaniment over a thorough-bass. Why Bach should, in the first instance, have put in the \sharp it is difficult to conjecture: $\sharp g'$ is not impossible as an appoggiatura; but, since the key prevailing at the moment is E minor, $\sharp g'$ is obviously indicated. It seems, therefore, more likely that the \sharp was inadvertently prefixed to the g' , instead of to the d' below, and then deleted.

It will be observed that on the last beat of bars 9 and 11, and on the first and second beats of bar 12, the lowest note of the harmony in the right hand has been crossed out, showing that Bach at first contemplated taking the chords in the lower position.

The above considerations afford ample proof of the haste with which these fifteen bars were jotted down; but that in no way diminishes the evidential value of this precious relic as a sample of the kind of accompaniment which Bach desired and instructed the organist to use.

Since the above was written, the attention of the writer has been called to a most interesting article on the same subject in the February number (*Jahrgang 15, Heft 5*) of the *Zeitschrift für Musikwissenschaft* (pp. 225-8) by Helmut Schultz. He records the important fact that there exists (now in the State Library in Berlin, formerly the property of Franz Hauser) a *figured* continuo of the cantata in question in Bach's handwriting (transposed a tone downwards for the organ), which was unfortunately not used by the Bach Gesellschaft in their edition of the cantata (B-G I). He gives Bach's figuring of the fifteen bars under discussion and draws attention to the fact that, with three exceptions, it tallies with the harmonies set out over the unfigured bass of the fragment.⁽¹⁾ The exceptions are as follows:—

(1) The first note of bar 5, *c*, is figured $\overset{6}{4}$. This is, beyond all possibility of doubt, a slip, since the harmony thus indicated, though not impossible in itself, is wholly incompatible with the figuring that follows. The figuring demanded by Bach's realisation is $\overset{5}{2}$

(2) The second chord (on *d*) in bar 9 is figured $\overset{6}{4\sharp}$, thus avoiding the clash occasioned, as mentioned above, by Bach's treatment of the chord as $\overset{6}{4\sharp}$.

(3) But, *per contra*, the corresponding chord (on *c*) in bar 11, which Bach harmonised as $\overset{6}{4}$ (thus avoiding a clash with the following quaver, *♭e*, in the bass) is figured $\overset{6}{4}$.

⁽¹⁾ A further instance in which the reading adopted in Ex. 1 does not tally with Bach's figuring is discussed below.

This, however, is in itself not extraordinary. It was by no means Bach's habit always to figure parallel passages in the same way. Moreover, in playing from a figured bass (more especially in the case of a manuscript which may have been prepared in haste) it is always necessary to be prepared to supplement a possibly inadequate figuring, and a careful accompanist would be very apt to treat Bach's figuring of bar 11 as in Ex. 5.



Why Bach did not adopt a similar treatment in bar 9 of the fragment it is difficult to say. It seems unlikely that he would have been indifferent to the clash (which would be far more obtrusive on the organ than on the harpsichord), and his evident haste seems a more probable explanation of any small inadvertence.

It is only necessary further to mention the two instances in which Herr Schultz's reading of Bach's notation differs from that of the present writer :—

(1) He interprets the second chord in bar 12 (over the quaver rest), not as Ex. *h*, but as Ex. *i*, an interpretation which seems highly unlikely in itself, and one which receives no adequate support from the facsimile of Bach's MS. In the above-mentioned autograph figured bass, the first note of the bar, *G*, is figured 4 3, a figuring which agrees perfectly with the reading adopted by the present writer in Ex. 1.

(2) He interprets the top note of the second chord in bar 13 as *a'*, which involves consecutive octaves with the preceding harmony Ex. *j*.

As far as the evidence afforded by the facsimile is concerned, there is nothing to be said against this interpretation: it is impossible to tell whether Bach wrote *a'* and then altered it to *g'* (by extending the head of the note downwards), or *vice versa*.

The question is whether Bach is likely to have written consecutive octaves in a four-part accompaniment, and this question is one which it is impossible to answer with absolute certainty. That his son, Philip Emanuel, would have condemned them in the strongest terms

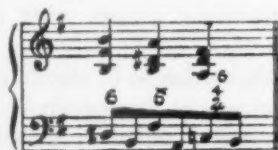
is beyond doubt; but John Sebastian's contemporaries were less strict about consecutives in the realisation of a figured bass. In the *Kleine General-Bass-Schule* (1735) of Mattheson (1681-1764) we find the progression Ex. h, which the author would probably have excused (as he did a somewhat similar progression in the *Organisten-Probe*, 1719) by telling possible critics, with his usual insolence, that 'they must allow themselves to be informed what is meant by the crossing of parts.' Heinichen (1683-1729), whose standard of correctness (as far, at any rate, as his examples are concerned) is generally much higher than that of Mattheson, *once* uses the same progression (but with the bass an octave higher) in his *General-Bass in der Composition* (1728).⁽²⁾

In a 'filled-in' accompaniment (with chords in the left hand as well as the right, and no fixed number of parts), consecutives, except between the extreme parts, might, according to Heinichen, be entirely disregarded, *provided that the hands were kept close together* (since octaves between the thumbs—i.e., with no intervening note—would readily strike the ear); but a four-part accompaniment, such as that under discussion, is an entirely different matter.

It must be mentioned that Bach's figuring of the bass of the bar in question in the autograph continuo mentioned above



gives no support to the reading adopted in Ex. 1, though, on the other hand, there is *a priori* no reason whatsoever why Bach should not, on the spur of the moment, have introduced an appoggiatura not indicated in his figuring.⁽³⁾ The writer does not, of course, mean to suggest that the appoggiatura in question is the only possible alternative to the consecutive octaves assumed by Herr Schultz. The most obvious way to treat Bach's figuring would be as follows:



⁽²⁾ For the examples instanced above see the writer's *The Art of Accompaniment from a Thorough-Bass, as practised in the 17th and 18th centuries* (Oxford University Press, 1931), p. 282, Ex. 8; p. 393, Ex. 2; p. 450, Ex. 3 and foot-note.

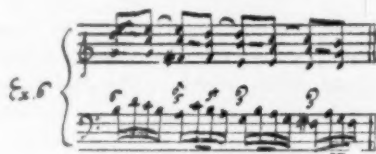
⁽³⁾ It is also worth remembering that the cantata was composed about 1740, at a period when Bach was less likely to have used a slovenly progression than in his younger days.

The (optional) treatment of the 6♯ on ♯/ (the temporary supertonic) as 6♯

4 is, in such a context, entirely in accordance with the established 3

tradition of the age. But it cannot be accepted as a possible interpretation of the MS. in question, unless we are prepared to suppose that Bach clearly and unmistakably wrote *a* (in the tenor of the second chord of bar 13) when he meant *b*!

It would be of the greatest interest to know—were it only possible—whether Bach adopted the stricter practice, as regards certain details of a figured bass accompaniment, inculcated by his son Philip Emanuel in the second part of his *Versuch* (1762), or whether he adhered to what was customary in the earlier part of the century, when it was permissible, as we gather from Heinichen's examples, to disregard consecutive octaves arising between an inner part⁽⁴⁾ and quick passing notes in the bass, as in Ex. 6, from Heinichen. Ex. 7 shows an analogous progression as treated by Philip Emanuel.⁽⁵⁾



F. T. ARNOLD.

(4) So far as the writer has been able to observe, Heinichen does not sanction such consecutives (in four-part accompaniment) save between alto and bass, i.e., between neither extreme nor adjacent parts.

(5) For Ex. 6 see *The Art of Accompaniment, &c.*, p. 740, Ex. 29 [4]; many other instances of similar consecutives will be found in the same section (Ch. xviii § 3). For Ex. 7 see *op. cit.*, p. 473, Ex. 17 d.

AN INTRODUCTION TO ORGAN MUSIC

It is one of the commonplaces of English criticism that apart from Bach the organ has no repertoire worth discussing. One hears people ask, 'What music is there for the organ?'—with a plaintive emphasis to make it clear that in their opinion there can be no answer. They will inform you that there is a lack of organ music because the organ is such a poor instrument, and that the organ must be a poor instrument since there is no music for it. It has come to be reckoned almost a proof of good judgment to speak of organ music as completely scornworthy. If you doubt it, try voicing both that opinion and its opposite, and see which one is allowed to pass and for which you are called to book. It is indeed extraordinary to witness the impatience, so strangely foreign to the true critical spirit, with which many people regard the subject.

Of course, the music and the instrument are closely intertwined, and it is hardly possible to approve one while condemning the other. We have here a vicious circle, which is the real difficulty in the way of securing appreciation for organ music. In the case of the music of this highly individual instrument, it is particularly unfair to judge it solely on its intrinsic merits, or as it sounds when played on the piano, apart from its effect on the instrument for which it was intended. On the other hand, if the layman tries to approach it by listening, he is often baulked by lack of knowledge of the organ, and sometimes by lack of sympathy too, so that he is in no better position to judge than before. One hears many supposedly withering condemnations of organ music which have arisen in just this way. The organ seems to have a special aptitude for irritating those who know little or nothing about it. But other instruments might appear as absurd to us if we were not so habituated to them; and possibly all music, together with the antics of musicians, looks like affectation or harmless lunacy to the purely purposive brain of a child of two. It is all a matter of frequentation. Certainly it may seem difficult to know what to suggest, if neither reading nor listening is likely to be any use; and if this were the last word on the subject, organ music would indeed be in a bad way; the taste for it would be like red hair—something one is born with or without. But it is not so. Just two things, it seems, are necessary if the uninitiated are to cultivate a sympathetic understanding of our art. It is needful, first, to approach organ music in

a spirit of appreciation, not of destruction and complaining; and (dare one say it?) with more readiness to learn than to dogmatise—a not unbecoming attitude in face of a branch of instrumental music that is older than any other. I do dare to say it, for I have often seen how easy it is for the specious critic of organ music to delude the vulgar and confirm the wayward with a mixture of impressive nonsense and airy opinions. Next, repeated and persistent listening to the organ is needed. There is no reason to despair of anyone's getting to know as much about the organ as he knows about the piano, if he will spend as many (if not more) years upon it. There's the rub; for it is imagined that to understand the piano is a long start on the way to understanding the organ; while in truth the two instruments are radically and entirely different. Organists and enthusiasts begin life with a proclivity that way. Perhaps, one day, it will come about that the majority of musically-minded people in England will inherit and train the capacity for enjoying the organ, as seems to have been the case in Germany for some long time. In the meanwhile, those who have not that capacity—call it, for short, the organ-ear—must be content to take things somewhat on trust. After this exordium, the necessity for which, if it is necessary, is itself an amusing piece of evidence in the case, let us consider this question as to whether the organ has or has not a repertoire apart from Bach.

It was the organists themselves who first raised the cry that there was not enough good organ music. Probably the father of the 'organ arrangement' was Clarke-Whitfield, who published a quantity of adaptations from Handel in 1809. That the work of the early masters should fall into disuse in those days is not surprising, for the nineteenth century organists had little relish for the archaic. But to us, looking back through the lens of time, it certainly is curious to see them lamenting the lack of original organ composition while standing in the middle of a flourishing school of it. It is clear to-day that at least half the fine organ music in existence was composed after 1800. How, then, did the complaint arise?

They were looking in the wrong quarter for organ music. The error is still being committed, though with less justification. At the time, as the idols of fashion succeeded one another and the organ pieces expected of them failed to materialise, it must have seemed that the impetus of creation had worn itself out. Haydn, Schubert, Beethoven, Spohr, Weber, Chopin, Tchaikovsky, Wagner, Verdi and others wrote nothing for the organ. The instrument was nevertheless

being made the vehicle for much fine music; but whereas in former times almost every great composer was an organist and therefore incidentally an organ composer, the position now was that only those wrote for the organ who felt for it a particular inclination. From its beginnings until towards the close of the eighteenth century the organ was almost exclusively associated with the church, and so was its music. In the generations following Bach's, however, there came a general change. The modern conception of instrumental music as an entertainment developed, side by side with rapid growth in its forms; the literature of the solo instruments began to extend greatly, and the foundations of piano music were laid; the orchestra and the symphony attained their majority; also, as we sometimes forget, the public concert itself was invented. Thus, the centre of music moved from the religious focus to the secular. The organ, still considered to be purely an instrument for the church, was left to the older group of composers; and with them, indeed, it at first seemed likely to suffer extinction. But that did not happen. Instead, there issued from the breach the generation of the organ composers—those who wrote specially or solely for the instrument—with whom the modern period began.

The value and importance of these organ composers, compared with the masters they replaced, is the point on which a discussion of organ music generally turns. To call someone an organ composer seems to be thought a brand of shame. No doubt there are weak examples of the species, as there are of all species. But principally the charge seems to be based on a belief that even the best of organ composers, if they are that and nothing else, are negligible or worse. It can, on the contrary, be maintained that to compose successfully for the organ is no small achievement. Not he writes for it who simply wills. It is, to begin with, a peculiar and an out of the way instrument. Anyone can handle the piano after a fashion, and everyone is expected to know enough about strings and voices to be able to write for them not impossibly badly. But unless a composer himself plays the organ, or frequents the company of those who do, he has but a small chance of comprehending its idiom, to say nothing of the thousand particularities of treatment which only the technician knows. When something of that is understood, there remains the difficulty that to write well for the organ demands in itself a high level of musicianship. It is the most exacting, the most uncompromising of instruments. It is merciless in showing up poverty of thought; with it there is no escaping clumsy workmanship or hesitating form; most of the devices for eking out texture are foreign to its idiom; and though

it has plenty of sensuous beauty of tone to cast over music, the cloak is one that will sooner asphyxiate bad work than decorate it. For the organ there is nothing really apt but lofty conception and pure form: high thinking and plain writing. It calls for economy of means, perfect drawing of line, ease, clarity, certainty. If ever there was a medium meant for *music*, just that and nothing else, surely it is the organ. It is a medium of an abstract kind, like the string quartet and the choir, yet more austere than the one and more impersonal than the other. When the spirit of the organ finds its proper expression, as, for example, in the 'Dorian' fugue of Bach, or Brahms's prelude on 'Herzliebster Jesu,' the listener feels that he is led to the very brink of the absolute.

The marked avoidance of the organ by many composers, then, may have other reasons behind it as well as a professed dislike of the instrument; and, personally, when I consider how some of them have treated other difficult instruments, I am not altogether sorry that they left ours alone. The vexed question of the organ composer really is: Can he be the great man of a single instrument, even though he should fail to produce anything valuable for others? If to write well for the organ argues no mean musical ability, then a good organ composer should be able to achieve distinction in any other field. But this is overlooking the vocational bent towards a peculiar instrument. Without that special inclination, a man may be a good or a great composer, but fail in writing for the organ—which is not a condemnation either of himself or of the organ. With the inclination, he may be a good or a great organ composer, but fail in writing for other instruments—which is not a condemnation either of the organ composer or of the other instruments.

Fully a half of modern organ music is one great example of this fact. To take an extreme instance, let us consider Merkel—for whom, I suppose, no musician ever finds a good word, unless he happens to be an organist, and not always then. Merkel was born in 1827, and died in 1885. Examine his Sixth Sonata in E minor, and observe its unity of conception, its unadorned but fine style, and the inevitable way in which it grows. Notice how in performance the instrument and the music combine equally in an effect of grandeur. Not all of Merkel is so good as this. But when one realises the inconspicuous fine qualities that have gone to its making, one cannot but think that there must be composers of wider repute who could not pass so searching a test for sheer musicianship as this despised organ composer.

It is the same with Rheinberger (1839-1901). If his merit is more contested, it is only because he finds some advocates to take up his

side in the debate. There are organists who do not play much Rheinberger—usually, one finds, because they do not know the very best of the sonatas. So splendid is all this work, however, and so inalienably associated with the instrument, that one feels that a player who does not enjoy it cannot have been properly brought up. As for the musician who is not an organist, experience has taught me that if he is recalcitrant it is not much use trying to indoctrinate him. Nevertheless I must believe that it is only an antipathy that prevents Rheinberger's great worth from being recognised, and that, given the right player, it can scarcely be gainsaid. The twenty sonatas, as a series, hold the same position in organ music that the Beethoven series holds in piano music, though with a difference. Each is the capital one of its kind for its instrument; but whereas the Beethoven sonatas impress us as great in spite of being unhappily cast for the piano, a large part of the merit of Rheinberger's lies in their being so well suited to their medium. Compared with Merkel's style, Rheinberger's is more luscious, more free and varied, his invention more copious and richer in quality. His short pieces, of which there are many, have finely clear outlines and direct drawing—the marks of the organ composer at his best.

In France we find a number of pure organ composers before the modern period. The prominent part taken by the organ in the Roman rite early developed a school of players who were bound to be also great improvisers. The seventeenth and eighteenth centuries are starred with *Livres d'orgue*, in every way the equals of the collections of pieces for other keyboard instruments by French composers, but written in a distinctive style which has not been worked since. They are worthy of citation if only to illustrate how it happens in the case of our instrument that music of delightful quality is produced by an organ composer who is otherwise quite unknown.

Among the earliest of modern French organ composers appears Guilmant (1837-1911). His work shows a solidity and a common sense which have not always been conspicuous in the later output of that nation, and he is almost the only member of it to have written real fugues. He excels in movements of moderate length, and in fact his sonatas are but loosely connected sets of them. Having formerly heard too much of Guilmant, we now hear too little. When the time for a revaluation comes, although a part of his large production may be rejected, there must remain a number of pieces which are for their time as sound as anything we have.

A number of years ago, Widor (born 1845) produced a series of symphonies in a deliberate attempt to provide the instrument with

some classics of its own like the orchestral symphonies. He is at his best when he is spinning a brisk movement from an obvious theme. But apart from the intrinsic value of these works, they are noteworthy as landmarks, as the forerunners of the many symphonies which French composers have since written for the organ. They seem to have inspired even publishers with a faith in the organ symphony.

Of this type of work the six symphonies of Vierne (born 1870) are the most significant examples. They are of unpractical length, so that performance is usually restricted to their most attractive movements—which, moreover, as with Widor and Guilmant, are easily dissociated from their context. With a generous inventiveness and an unusual gift for symphonic development, M. Vierne has given us a substantial series that any instrument might well be proud of. He has also written a number of fascinating short pieces, in which we find again that neatness and clearness of design which seems to be the signature of the organ composer.

Parallel with Vierne in Germany is Karg-Elert (1879-1933), a more voluminous writer. Although he is the author of a quantity of music for other instruments, we are probably right in believing that he will be remembered foremost for his organ music. From 1909, when he began working on the 66 Chorale Improvisations, he continuously developed the possibilities of the modern organ for tone-colour, harmony and texture, in a way not previously attempted. He wrote in various styles, contrapuntal, impressionistic, homophonic, but his structure is almost always one of juxtaposed aphorisms. In spite of some mannerisms and over-facility, his variety is very great.

The list of characteristic organ composers might be much extended; but these few names will suffice to illustrate a fact which, as I have said, is of prime importance: although by reason of its isolation and its peculiarities the organ has been neglected by some of the masters, it has gained on the rebound some masters of its own. Thus it is right that we should look to them, the organ's special masters, rather than to the great, for a large part of its repertoire.

The other part comes, of course, from the great masters themselves. Among them we have, first, some whose organ music is pre-eminently important in the mass of their work. Bach is the obvious instance. Similarly, César Franck's organ works, though they may not be finer, run truer to type and are more fully characteristic both of himself and of their medium than his other works, and anyone who does not know them cannot know Franck. They are, as I believe Liszt said when Saint-Saëns played them to him, some of the supreme poems of music. Reger, whose reputation in Germany is greater than it seems

likely ever to be elsewhere, does not, most of us think, approach near to being a truly great man; but the organ compositions, compared with the rest of his output, are manifestly superior. What in other media would be turgidity and inflation, in the case of the organ can be turned into an expression of its giant-like qualities. Reger may have been lacking in perspective—a monocular outlook—but he generated a breed of Polyphemus-monsters of music.

The organist is proud of his Bach and his Franck, whom he knows as no one else can. But there are composers of another type who afford, if anything, an even clearer testimony to the inspiration of the organ. They are the lesser men, the little masters, who, in a few superb organ pieces, rise unexpectedly above the level we have come to attribute to them. Liszt, as a composer, is almost wholly discredited at the moment, perhaps none too justly; yet, in all those of his works that I know, there is nothing more finely balanced, coming nearer to true greatness, than two of his organ works. In the Prelude and Fugue on BACH and the Fantasia on 'Ad nos, ad salutarem undam,' we have two compositions where we find an afflatus, a wind of the spirit, which never for a moment drops, and where virtuosity itself becomes expressive; the first, though of course it has no real Fugue, a cogent structure and glowing with warmth; the second a twenty-five minute rhapsody of great power, entirely built up from a single theme.

In similar case is Mendelssohn. If we exclude some movements of the *Lied ohne Worte* type, the six sonatas and the three preludes and fugues form a group unsurpassed in his work. Where else, for instance, is to be found so masterly, so grand an erection as the first movement of the Third Sonata, with its ternary form on five subjects, incorporating a double fugue over a chorale, and its *accelerando* continuing through fifty bars? These works were written between 1837 and 1844, and through them organists are indebted to Mendelssohn for the whole of the renaissance in modern organ composition. When it seemed that a future of neglect was all that the instrument could look for, it was he who, first among the nineteenth century masters, wrote for it and by his example attracted attention to it once more. With unerring tact he created modern organ style, seizing on such factors as the balance of different parts of the compass, contrasts of texture and disposition, the proper spacing of chords on the organ, and the dissolving-view effect of reverberation in large buildings, to forge an idiom in which the old was treated freely as a basis for the new, and vocal counterpoint became keyboard counterpoint.

Lastly, we have those who have contributed some single piece or small group of pieces for the organ. There is Brahms, with four

preludes and fugues and, above all, the Eleven Choralvorspiele, a final and supreme utterance. (I had the opportunity to discuss these pieces in detail in a series of articles in the *Musical Times* in 1931.) There are fugues, studies and sketches by Schumann for the organ or pedal-piano. And Saint-Saëns, with some fine preludes and fugues and several rhapsodies, is yet another example of the composer who is represented at his best by his organ music.

Let us give up the measuring-rod of system, and do a little prospecting at our pleasure before leaving the modern half of organ music. The eighteenth century, ending in England with a by no means negligible group of organist composers (Crotch, Thomas Adams, Russell), produced during the same time two really great men. One, Samuel Wesley (1766-1837), was the introducer of Bach in England, and his organ compositions, comprising several large preludes and fugues and twelve voluntaries with several movements, display a technique, a daring and a rugged grandeur which would be hard to match in the instrumental music of that day. The other, Boëly (1785-1858), a Frenchman, is a truly phenomenal person. He lived modestly through a terribly bad age, which appears to have accepted almost nothing of his work, and which certainly can have contributed nothing to the making of it. Yet, isolated and ignored, he was creating those wonderful preludes on old French carols, which have the perfect finish, the consistency and the originality we expect only from a supreme master of music. It is customary to liken these pieces to those in the *Little Organ Book*, and without doubt the similarity in some cases is enough to mislead an expert. But if Boëly imbibed both the spirit and the method of the *Orgelbüchlein* to this extent, it must surely have been by a process of sheer divination. Twenty-five years older than Mendelssohn (who is accredited with having begun the Bach revival in Germany), and working in Paris, how could he even have seen the greater part of the Bach music? It seems truer to say that Boëly is just delightfully himself, and that he stands equidistant from Bach, from Brahms, and from old French organ composers like André Raison and Lebègue.

The romantic period is represented by two organists who died at an early age. Reubke (1834-1858) is famous for a single work, his programmatic sonata on the 94th Psalm. Thiele (1816-1848) wrote a set of warm-toned concert pieces, which have not been much played of late. In England the earliest and perhaps the greatest of the Victorians was Samuel Sebastian Wesley (1810-1876), in whose work for the first time we meet with no trace of archaism. He was followed by a long line of organ composers of the same school; let us name

specially F. E. Gladstone, Ouseley, Parry and Stanford. In Germany, excellent work was done by similar men, beginning with Rinck and Hesse, and continuing (in addition to those already discussed) with such as A. G. Ritter, Reinecke and Reimann. The French school, after the renaissance with Lemmens, produced Boëllmann and de la Tombelle. Spanish organ music has a continuous history from Antonio de Cabezon (born 1510) to Beobide and Urteaga. Italian has scarcely fulfilled its early promise; but it possesses prolific organ composers in Capocci, Fumagalli and M. E. Bossi; and at the other end of the scale must be cited a single but highly original sonata by Pratella. Organ music has been contributed by a number of Scandinavian composers, including the Matthison-Hansens, Gade and Sjögren. In fact, there is some from every part of Europe except Greece and Turkey; and we find isolated examples by the most unlikely people, from Czerny to Chaminade. Coming to the work of contemporaries, it would seem that France has done particularly well as to numbers. Besides Widor and Vierne, we have fine music from Barié (who was killed in action), Pierné, Georges Jacob, Dallier, Cellier, de Sévérac, de Bréville, and the four virtuosi, Bonnet, Dupré, Quef and Tournemire. Quite by itself, in the opinion of the present writer, stands the one contribution of Roger-Ducasse, a Pastorale, an elaborate and masterly and truly exquisite study. The Belgian school has at its head Paul de Maleingreau, a man of great originality, and includes Jongen and Ropartz, whose organ music is as beautiful as any we have. The most distinguished Scandinavian (and in fact considerably so) is Otto Olsson. Glazounov has given us two splendid preludes and fugues, and Novoviejski a number of pieces and some symphonies that remain in manuscript. (There is an interesting pastorale by Liapounov.) Germany and Central Europe have active schools, of which perhaps the outstanding personality since the death of Karg-Elert is Arthur Piechler, who is imbued with the spirit of *baroque* and the old Italian masters. American organ music, in spite of much that is superficial, is a promising field; Jepson, Healey Willan, Bruce Simonds, Bingham and Leo Sowerby should be mentioned—the last with a recent symphony which is as forbidding as any modernist could desire. Lastly, English organ music includes work which, though not great in quantity, is most valuable. Elgar has written two sonatas, with an interval of thirty-five years between them, and there are pieces by Ireland (all early work, unfortunately), Frank Bridge, Herbert Howells and Vaughan Williams. I reserve for separate mention Josef Holbrooke's gorgeous and colossal Prelude and Fugue on a theme from 'Dylan,' still almost unknown, a work of which any country might make its boast. Organ

music from those who have been much in the public eye, it may be interesting to remark, also includes some by Sorabji, Honegger, Erik Satie, Hindemith and Kodaly; and at the moment of writing there is news that pieces for the instrument are being composed, or have just been composed, by Sibelius, Stravinsky and Milhaud. So the tale grows.

Mozart stands at the point of change in the history of our subject. He wrote for the instrument a fugue in G minor and two fantasias in F minor; these latter were destined actually for a mechanical organ attached to a clock, and are both pieces of the utmost skilfulness, with some happy counterpoint and *adagio* movements of great beauty.

The first dynasty of organ music, preceding Mozart, finds its sum and culmination in Bach. What is there fit to say of him? As well try to define the air we breathe. One remark, however, seems pertinent for the listener: English organists still play only a portion of the Bach music. We hear repeated performances of a handful of the preludes and fugues to the exclusion of some of the finest of them; of the sonatas, of the detached pieces, above all of those marvellous chorale preludes, we hear almost none.

But though Bach was the culmination of an era, that era is significant apart from him. We have not always realised this. Until actually a few years ago, musicians seem to have thought of Bach's predecessors and contemporaries as rude, groping, primitive writers—the feeble stars of a night that had never seen the sun. One of the most important of recent movements is that which has endowed us with historical sense. We have learnt to love these old masters as never before. Bach, with his modernity, his universality, his overpowering genius, remains always the luminary of luminaries; but when we momentarily blot his light out of vision, we can see the real brightness of those lesser lights. It was his very presence in the field that extinguished them.

The revival of interest in this beautiful old organ music has brought some other manifestations with it. There has been a swelling tide of re-publications, more and more faithful to the spirit of the originals; a searching of texts and books for the right tradition of performance; and (in Germany at least) a resurrection in modern terms of the pre-nineteenth century *baroque* organ to play it on—an instrument that is objective rather than subjective and expressive, a less boisterous creature, lighter and clearer in tone, more sparkling as well as more tender in colouring. We need all such conditions before the music of these ages can be fully appreciated. Decidedly it is a

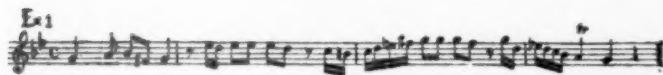
taste that grows. It is a reposeful art, grand, impersonal and decorative.

There were only a few among the masters of those ages who did not write organ music; the exceptions, such as Corelli, Monteverde, Couperin *le grand*, fall into well-defined types of musicians who were not generally connected with church music, the writers of opera, string music, and secular music for other keyboard instruments. But the organ music! One cannot, in such limits as these, describe its range and its delightful qualities. The only general statement that can be made is (rash as it may seem to those who do not know the field) that this old organ music is equal to all the rest of pre-modern music put together. Its bulk—well, I doubt whether there is anyone living who does or could know just how much is in existence; the mass of republications, old copies, and manuscripts makes a seemingly shoreless sea of music. To name merely the most important of those who added to the heritage of organ music is like reciting a list of the milestones of musical history. Are there not

XV CENTURY		
Anton Brumel	Hofhaimer	Schlick
Buchner	Johannes Martini	Tye
Hobrecht	de Orto	
XVI CENTURY		
Antegnati	Gibbons	M. Pretorius
Banchieri	Guammi	Scheidemann
John Bull	Hassler	Scheidt
Byrd	Heinrich Isaak	Bernard Schmid
Antonio de Cabezón	Orlando di Lasso	Sweelinck
Diruta	Luzzaschi	Tallis
Frescobaldi	Merulo	Titelouze
Andrea Gabrieli	Palestrina	Weelkes
Giovanni Gabrieli		
XVII CENTURY		
Blow	de Grigny	Purcell
George Böhm	Handel	Raison
Bruhns	Hanff	Reinken
Buxtehude	Kerll	Roseingrave
Clérambault	Kuhnau	M. Rossi
Coelho	Lebègue	A. Scarlatti
Couperin de Crouilly	Locke	D. Strungk
Croft	Lübeck	Telemann
Dandrieu	Marchand	Tunder
Daquin	Muffat	J. C. Vogler
Du Mage	Pachelbel	J. G. Walther
Froberger	B. Pasquini	Zachau
Gigault	Porpora	Zipoli
Greene		
XVIII CENTURY		
Arne	Kellner	Marpurg
Battishill	Kirnberger	Padre Martini
Boyce	Kittel	Nares
Graun	Krebs	Stanley

and Carl Philip Emanuel, Wilhelm Friedemann, August Wilhelm, Heinrich, Johann Bernard, Johann Christoph, Johann Christian, Johann Michael and innumerable other Bachs? Work by all these, and by twice as many more, is easily accessible to-day. When you add to them the incalculable stores of music hidden in libraries, you will see that it is hopeless to attempt now any analysis. It needs nothing less than a full-length history of organ music (which, by the way, we do not possess). Let me instead accord myself the pleasure of giving you a little of the music itself to see. It is not possible to show the architectural properties of music in an illustration; so we must take for granted that it is known what constructive power there is in this work, what vision it displays, and how inventive in form it often is. This is what would be expected, since for roughly two and a half centuries the organ was the principal field of exploration for instrumental music. An illustration can, however, give the flavour of a piece and some idea of its qualities.

The reader may like to amuse himself by guessing the names and dates of the authors. Whose, for instance, is the tuneful and epigrammatic theme quoted in Ex. 1?



Was it written in 1920, two hundred years after Bach, or in 1820, or even in 1720? Actually it is by Frescobaldi, who was born in 1583; and both it and the fugue of which it is the subject are a clear anticipation of Bach by a hundred years. The harmonic and rhythmic possibilities which are so notable a feature of this early theme are fully developed, the form is mature, and the whole thing is brilliantly successful. As a pre-Bach *fugue* it is a riddle. Frescobaldi has not the profundity or the solid form of Bach (who has?) but he was an *enfant terrible* to his time, as would be evident from his scores even if we had not the testimony of his prefaces.



Ex. 2 is by Georg Muffat, and was published when Bach was five years old. Muffat, who was born in 1645, may be regarded as the first man to exploit fully the subjective aspect of music. There is a constant expression of personal feeling in his work, which differentiates it sharply from that of all his predecessors, as by some peculiarity in the handwriting. Nowhere is this so marked as in the *Passacaglia*; with its wistfulness and its pathos it stands alone in pre-Bach organ music. The quotation is of a passage that is used as a motto-theme; it opens the work, and is repeated as the sixth variation, the twelfth, the eighteenth and the twenty-fourth or last; and this phrase, from the outset poignant, as it recurs note for note the same amid the increasing agitation of the other sections, ends by accumulating a meaning of tragedy.



In Ex. 3 is another instance of the anticipations that are so plentiful in old organ music, harmonic this time. These progressions, grinding

relentlessly on to their logical close despite sustaining tone and untempered scale, were published in a second edition of 1657, in the seventh of a set of toccatas. The man who conceived them was Michelangelo Rossi, a mere organ composer.

Ex 4

Adagio molto
Min.

Adagissimo
Scherz.

molto

(Solen.)

At a glance the fourth illustration will probably remind you of the style of Bach at its intensest, at a rapt moment in some chorale prelude; and you would not be wrong. The author, however, is one of his pupils, Johann Caspar Vogler. He was born in 1696, and in 1721 succeeded to the post of Hoforganist at Weimar which Bach had left in 1717. It is the close of a chorale prelude on 'Jesu Leiden, Pein und Tod.' In the earlier part he discourses on the chorale in the same highly-wrought way, with intricate melismatic lines: 'Jesu, deine

Passion Ist mir lauter Freude.' Then comes this wonderful pause, where the final word is hung upon a far-flung cadenza, seeming to span silence like a bridge, a chromatic bow of hushed music. It is quoted, not only as an example of the art of countless chorale preludes in old organ music, but also to illustrate the fact that Bach's work, for all its cyclopean qualities, was often paralleled by others in the same field at the same time. We find in him the sum total of his age, but reciprocally we find him dispersed all over that age, a little everywhere. The Bach spirit was abroad in the air; it and the age are the same thing; and we may yet see someone trying to prove that Bach never existed, as has happened to Homer and Shakespeare.



The last example takes us back to the apple-blossom time of music. The organists of those days, such as Paulus Hofhaimer, *Musica Princeps*, who was born in 1449, used to make collections of pieces, consisting in part of their own and each other's work, in part of adaptations from vocal music. These tablature books were to them the repertoire of the organ. We have no instrumental music older than such organ pieces, and none so old except some for the lute. The example is from a setting of a secular melody 'Es gieng ein man den berg vff,' made by Hans Buchner (1483-1540), who was a pupil of Hofhaimer. These pieces were not intended for the great church organs of the day, the touch of which would have been much too heavy for them. They are house music, meant to be played on the little positive and portative organs; the tone of such instruments, on which this music would sound an octave or two octaves higher than written, was gentle but very bright and clear. It is pleasant to think

that it is music much like this that the angel is playing on the organ with the gleaming pipes in Van Eyck's painting; and it is just such music as this that elicits the contented smile on the face of Israel van Mecken's *Organ-player* as he amuses himself with his little portative, while his wife sits on the table at the back of it to blow the bellows and the dog listens underneath. It was not easy to study music in those days, or to write it, or even to play it; and the result, compared with the thunders and lightnings of the present century of progress, may seem small. But you may be sure that as much time and care was spent upon such pieces as upon some fretted wooden pinnacle, or the complicated boss of a vault, or the stone lacework of a window. They are, in fact, Gothic tracery in sound; naïve perhaps, but how beautiful! And so, it seems, organ music was perfect at the beginning.

My survey is finished; and although, as the reader may have gathered, I am not exactly an impartial judge, it seems to me that our first question has been not so much answered as dissolved. *Is there any music for the organ?* It would be as reasonable to ask: *Is there any other music worth mentioning?* True, there is a long list of those who did not write. True, again, it is possible to question the value of organ music; it is possible to question the value of anything. We can now, I hope, see that organ music is a domain in which, to interpret the perspective, we must use a changed set of values; but it is not, for that, a less satisfactory sort of place. In it we must accustom ourselves to dealing with smaller quantities, with shorter pieces and smaller numbers of them, instead of such huge volumes as we encounter elsewhere. Also, it is a realm in which a number of the great do not appear, and wherein some others seem diminished; some of the lesser men, on the other hand, loom unwontedly large in it; while among its greatest figures are some whom we scarcely meet in other places at all. Organ music thus involves new optics, conditioned by this medium where customary rules apply only in part. But, judged by its own standards, which are after all the only ones we ought to apply to it, the literature of the organ is surely as fine as any other. Music would have been very much the poorer without it; and we can say with perfect truth that a study of it is indispensable if a musician would have a thorough knowledge of the expression of thought in his art.

Consider, as a final point, the extent of the history of organ music. (The voice had a start over all instruments, which rules it out of the

argument.) From the *Fundamentum Organizandi* of Conrad Paulmann, who was born in 1410, we have an unbroken record of organ music stretching over five centuries. Is there any other literature like that? There can be no charge of over-statement, for it is the facts themselves that look like an over-statement. The difficulty for most people is to know an artistic fact when they see one. In the matter of organ music, the fact is that we in this age and country have not been very keenly perceptive, and it is easy to imagine that at some future time our doubts and denials may look a little silly. Perhaps, on the other hand, three hundred years hence, as well as to-day and three hundred years ago, there will still be some folk who (in the words of an old writer) *take Boggle at the very name of the Organ.*

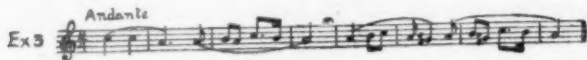
ARCHIBALD FARMER.

THE FOLK MUSIC OF PORTUGAL

II

If, at the season of the winter sowing, on one of the clear cloudless days of early December, you go out into the Portuguese countryside, even on the very outskirts of Lisbon, you will hear a music which cannot differ greatly from the primitive singing of the Celts of Lusitania. As they guide the oxen with their long goads, the ploughmen entone an endless chant to encourage the hard-worked beasts. It makes them happy, they say, and unless the oxen are happy they cannot work well. Their song is a succession of simple cries cut abruptly short or ending in a *portando* 'die-away' like that with which Red Indian songs conclude, and of sustained notes, held for a moment, and then dropping in modal tonality with curious turns, grace-notes and flourishes to a tonic a fourth below. Never really different, yet never quite the same, they are too indefinite to lend themselves to exact notation. They are indeed not so much songs as song in the rough, the raw material, so to speak, of which songs are made.

A curious transition from these rudimentary snatches to the simplest folk-songs is to be found in the *pregoes* (cries) with which the street vendors of Lisbon hawk their fish, fruit, vegetables and even lottery tickets. If many of these are no more than raucous cries, or a recitative on two notes, others, within their limited register, are little gems of song, such as the cry of a seller of Setubal oranges who passes my house every day:—⁽¹³⁾



A little group of melodies which exhibit in their simplest form the principal characteristics of Portuguese song are those to which the children of Lisbon amuse themselves with dance-games. The children form a ring and walk round singing. At the end of the first verse, one who has been standing in the middle takes a partner into

⁽¹³⁾ Except where otherwise stated the musical examples have been collected by the author.

the ring, and the two swing round while the others clap their hands, repeating the tune in a quicker time :—



So elementary are the tunes of some Portuguese songs that they may well have been evolved from primitive occupational chants without the intervention of any outside influence. Such an one is the song of the pilgrims to Nossa Senhora d'Almurtao in the district of Castelo Branco :—(14)



Our Lady of Almurtao
I sought her but could not find her.
She had gone to Lisbon
To visit our King.

When one considers the historical and geographical environment in which Portuguese folk music has been evolved, it is easy to understand that instrumental technique is the most constant of the influences which have gone to its fashioning. Chronologically speaking, voices came before instruments, and the truest folk music is, of course, purely vocal. Even to-day most Portuguese songs are sung in unison and unaccompanied; but this is not always the case. Many of the dance-tunes are sung to the accompaniment of the guitar, *cavaquinho* (a small mandoline), fiddle, bagpipes, *adufe* (tambourine), *ferrinhos* (triangle) and drums. The gay dances of the Douro Valley are often accompanied by a *tuna*, a small band of plucked strings with percussion. The accordion is widely used throughout the country. The favourite combination of Tras-os-Montes is the bagpipe and side-drum,

(14) Correia Lopes: *op cit.*

while the *Zés P'reiras*, with their big drums, are a popular feature at many a northern festa.

The tonality of the guitar (which was 'well-tempered' two centuries before Bach's clavichord) appears, with its alternating chords of the tonic and dominant seventh, to have determined the melodic line of many of the songs. It accounts, for instance, for the emphasis on the leading note of this *bailarico soloio* in Rey Colaço's collection :—⁽¹⁵⁾

Ex 6

All the numerous melodies to which the graceful *Vira* is danced appear to have been founded on the common denominator of a pre-existent 'tonic-dominant' accompaniment :—

Ex 7

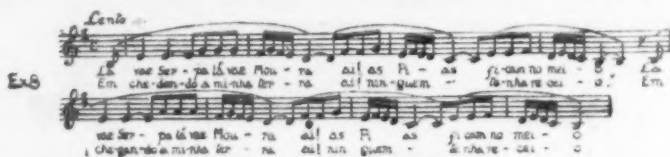
There is one respect in which the instrumental musician is radically distinct from the singer. Singing is a natural gift possessed by almost all in a greater or less degree. But the player of an instrument is often a professional and always a specialist. He usually has a definite repertoire on which he prides himself and which he seeks to enlarge by adding to it from extraneous sources. Apart, therefore, from any influence he may exert on the tunes which the folk already sing, he is one of the principal channels by which foreign tunes are made known to them and eventually assimilated to the native folk-song. Portugal has been the centre of a European culture for upwards of a thousand years, and since the time of the *jograis* a class of professional musicians has flourished in her towns and larger villages. Little by little their work has percolated among the people,

⁽¹⁵⁾ Alexandre Rey Colaço: *Cantigas de Portugal*. Lisbon. 1922.

and it is in consequence of these sophisticated influences that Portuguese folk music so often has a quality of charming obviousness which may be compared with the countless touches of rustic rococo noticeable in the architecture of the country-side.

It will now be convenient to consider whence these extraneous influences may have come, which have affected Portuguese song, bearing always in mind that a race will absorb only those things which are congenial to it.

Unless, as Ribera supposes, the lively $3/8$ time of the *fandango* is of Arab origin, the musical influence of the Moors seems to have been surprisingly small. More than in tonality or rhythm it may perhaps be traced in the dry, toneless, high-pitched quality of voice affected by the peasants of both sexes, although I am by no means certain that this quality is not indigenous. Equally marked is the absence of Spanish influence. Occasionally, close to the Spanish border, one hears songs with the characteristic Phrygian cadence, such as the lovely *Lá Vae Serpa* of Rey Colaço's collection :—



or in rhythms suggestive of the Andalusian *tiempo de guajiras* with its alternating bars of $3/4$ and $6/8$:—



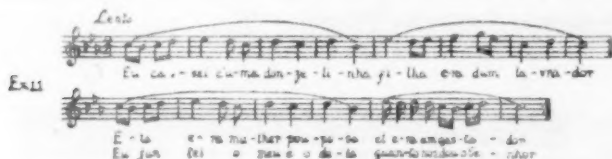
In both these songs, however, the sparkle of Andalusia has given way to a contemplative melancholy characteristic of the spacious Alentejan plain.

In primitive European communities the church is often the principal, sometimes indeed the sole, source of culture. The folk music of the Basques, for instance, is deeply impregnated with the spirit of plainsong. Perhaps because they are so closely associated with the

dance, however, few Portuguese folk-songs have any affinity with liturgical music. A glowing exception to this rule is a *cantiga de São João* (midsummer bonfire song) sung to me by an old woman from Arganil in the Serra de Estrella, which even shows (in bar 1) the 'hocket' of mediæval ecclesiastical chant:—



This is in the major key, however, and not in one of the Gregorian modes. The latter are rarely used. Francesco de Lacerda, who has accumulated a large collection of Portuguese folk-songs, can scarcely quote a single example. Correia Lopes has one or two in the Myxolydian and Aeolian or Dorian (no sixth) modes, including an air, simple yet impressive, to which the peasants of Tras-os-Montes sing *rimances de segada* while bringing in the harvest:—



I married a young maiden who was a farmer's daughter,
She was a thrifty wench and he was a spendthrift,
I put mine and hers together, all that the Lord God gave us. . . .

Curiously enough, my own small collection includes an Aeolian tune taken down from a woman of Bombarral (Estremadura):—



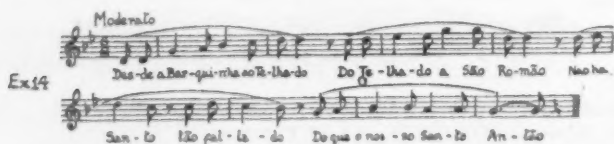
On the heights of yonder mountain
My father has a chestnut tree,
Which brings forth chestnuts in May
And red carnations in January.

The use of the old modes, however, does not necessarily betoken ecclesiastical influence, as Cecil Sharp has shown in connection with our own English folk-songs.

It has been mentioned that the songs of the pilgrims to Compostella may have been among the sources from which Portuguese folk-songs derive. Among the latter are to be found one or two with the austere simplicity and the slow, firm tread which one would associate with the chants of marching pilgrims. Near Braga, Francesco de Lacerda recovered one such air (used until recently in a Nativity play) of which the brevity and the rondo form suggest that it was intended for countless reiteration :—(16)



Another such tune is the processional hymn of Santo Antão from Covilhã given by Fernandes Thomas :—(17)



From Barquinha to Telhado, from Telhado to São Romão,
There is no saint of such repute as our Santo Antão.

The songs which have been considered hitherto, though by no means exceptional, cannot be regarded as the most characteristic of the country. A few generalisations on the subject may not be out of place at this point.

In Portuguese music regional distinctions can only be made with difficulty. The old-established principle that the songs of mountain

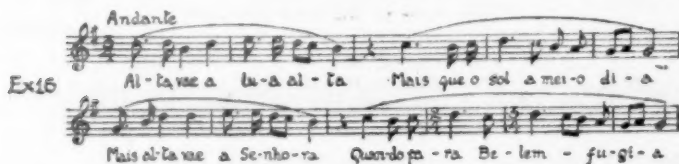
(16) Francesco de Lacerda: MS. collection.

(17) Pedro Fernandes Thomás: *Velhas Canções e Romances Portugêses*. Coimbra. 1923.

folk are slow and sad, while those of dwellers in the plains are quick and lively, does not hold good here. On the contrary, the songs of the mountainous north, in particular of the Minho Province, are gay and spirited. The lilting *verdegario* is typical of many:—



To hear a deeper, sadder music one must go to the bleak uplands of *Tras-os-Montes* or the burning plains of *Alentejo*, where the songs reflect something of the desolation of the landscape:—



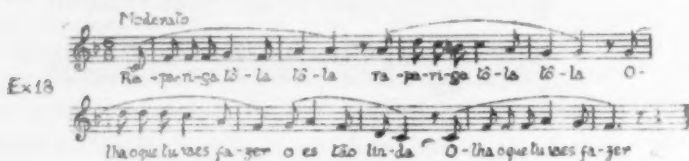
High rides the moon, higher than the sun at mid-day:
 Higher rode our Lady when she went to Bethlehem.



Come, Death, and do not tarry: you have no terrors for me.
Meu lírio roxo.

As a general rule, the Portuguese songs may be said to lack the remote quality of the Celtic, the simple poignancy of the English, the despair of the Slav and the fire and passion of the Spanish music. They are fresh and charming, unpretentious and intimate, less remote than most folk music from the music of courts and cities. Imbued sometimes with the cheerful impudence of Tyl Eulenspiegel's

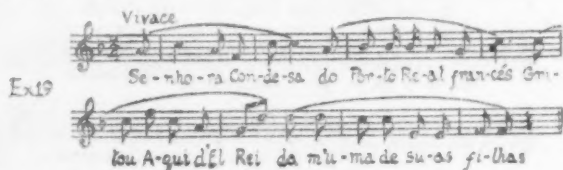
Strassenlied, they are seldom exuberant, and their most usual mood is one of a gentle melancholy, springing rather from the deliberate cultivation of *saudade* than from any profound grief. They seem to express no stark emotion, but rather one which has been diluted by the soft curtain of rain which sweeps across from the grey Atlantic Ocean. The northern affinities of this mood are well illustrated in an exquisite little song from Alentejo:—



O foolish and wayward maiden
Take heed to the man you wed.
O es tão linda
Take heed to the man you wed.

You're going to marry a soldier
You'll live to rue the day.
O es tão linda
'Twere better that you were dead.

To find a music spiritually akin to the Portuguese we must look to the folk-songs of France, and particularly to the semi-popular *chansonnettes* of the eighteenth century. It must be remembered that French contact with Portugal has been close and almost uninterrupted since the time of the troubadours. Here is a children's song from the Azores:—



Oh Lady Countess of the French *Porto Real*,
He's cried: 'In the King's name give me one of your maidens.'
'I do not give my maidens, for silver nor for gold,
Nor for thread of cotton, however fine they be.'
'Go your way, Sir Knight, and go with God. . . .
Nay, return to my convent and choose which one you please.'
'I won't have this one who is Rose, nor that one who is Jasmine,
Nor that one who is Carnation: I'll have this one for my own.'

The tune is as French as can be, and though the words are scarcely more than a jingle, the 'Countess of the French *Porto Real*,' with

her convent, must surely once have been an Abbess of Port-Royal. In all probability the song owes its introduction into Portugal to French nuns brought to the country to teach.

With only few exceptions the Portuguese songs are in the modern major and minor keys. The florid ornament, Byzantine or Arabic in origin, which is so essential an ingredient of the Spanish music is generally absent. The songs are symmetrical in form and simple and regular in rhythm. Mixed rhythms and irregular shapes of phrase necessitating changes of time signature are rare. In this the songs show unmistakably their indissoluble connection with the dance. Many of them, indeed, fall into two distinct halves: the first a slow narrative section, and the second livelier and more obviously choreographic. While the first section is sung the dancers walk round in a circle with linked hands, and the quicker measures of the dance are kept for the refrain.

A good example of these composite songs is a *Malhão* from Arganil:—

Andante

O ma-lhão ma-lhão ma-lhão tris' ma-lhão
O ma-lhão tris' oi-la-do Por causa d'ê ma-lhão Cau-

Ex 20

so de ti ma-lhão O es-dre-la You pre-to p'ra sol-da-do
Vivace
O ma-lhão ra-lhão ma-lhão não sei eu Se fo-ra ma-lhão lo-
ba-ra te eu

O winnower, sad winnower, poor sad winnower,
Because of thee, O winnower
O estrela,
I am taken for a soldier.

O winnower, winnower, no winnower am I,
Were I the winnower I would take you away.

Two dance songs, the *Malhão* and the *Ladrão* (thief) are widely distributed over Portugal in countless different variants. Francesco Lacerda holds that they stand in the folk imagination for the flail of hearts and the thief of love. The *malhador* (*malhão*), who at harvest time goes from farm to farm earning a living as a casual labourer,

may often leave more than a garnered harvest behind him, and it is easy to see how he may have come to be the prototype of 'he who loves and rides away.'

O winnower, sad winnower,
A sad life will I lead thee.
Neither will I wed with thee,
Nor let thee marry.
Mas o ai la-li-lo-le-la,
Nor let thee marry.

runs another *Malhão*, less interesting musically, which I took down at Ponte de Lima.

Of such songs the first section was in many cases originally derived from one of the old airs to which the narrative ballads called *rimances*, now practically extinct, were formerly sung. That of yet another *Malhão* collected by Fernandes Thomas⁽¹⁸⁾ resembles a tune collected by Francesco de Lacerda for the well-known ballad of the *Conde de Sevilha*:—⁽¹⁹⁾

Andante

Ex21

E de noi-le-tes-cu-ro -- E de noi-le-tes-cu-ro
de-nis-tu-me-ni-na -- Bem po-de-nis-tu-me-ni-na
Li-dam os cas-te-ri-o-me-do Bem po-do Li-
Li-vrar me des-te-da-ore --
ri-li-lo-le-la-dem-te-vi-an-dar Nas pe-dras do
vi-o a en-se-bo-ar

Andante

Ex22

Já lá vem o sol na-scen-do Já lá vem o cla-ro di-a
E o Con-de de Se-vi-lha com a Ra-l-nha dor-mi-a

Here comes the rising sun, here comes the clear day,
And the Count of Seville was still sleeping with the Queen.

The ballad proceeds to unfold a grim story, telling how the Princess discovered her mother's faithlessness and, to save her from dishonour,

(18) *Ibid.*

(19) Francesco de Lacerda: MS. collection.

encompassed the Count's death by falsely charging him with an attempt against her virtue.

These old *rimance* melodies are usually in the minor key and are more archaic in character than the dance tunes. Since the *rimance* form has been proved to have come from Spain it is not unreasonable to presume that its music had the same origin. Indeed, the ballad airs are very similar in both countries. The Spanish *romance* was derived from the old *cantares de gesta* with their uneven line of from eleven to twenty syllables. Of these J. B. Trend writes in *The Performance of Music in Spain* that 'practically every line has four down-beats and four up-beats, a system probably derived from folk-dancing.' Thus, if, as may well be supposed, the music of narrative songs grew out of that of the *cantares de gesta*, it is ultimately derived, no less than the livelier refrains, from the dance.

Although they all bear a strong family likeness, the Portuguese dances are innumerable. Some of the names are peculiar to certain districts, such as the *Corridinho* to the Algarve, the *Fandango* to the Alentejo and Ribatejo, the *Bailarico* to Estramadura, and the *Rusga* and *Rabela* to the Douro. Other names are in general use throughout the country, although the airs and dances to which they are applied are by no means identical. Thus the *Verdegaio* of the maidens of Viana is not the same as that of the scarlet-waistcoated *campinos* of Vila Franca de Xira, and their *Tirana* is quite different from that of the check-shirted fishermen of Ovar. Of the *Vira* there are as many variants as there are districts.

Most of the dances are founded on a more or less varied *Jota* step and on simple country dance figures. 'In many societies, particularly in the provinces,' wrote A. P. D. G. in 1826, 'the English country dances are still in use.'⁽²⁰⁾ The *Pretinho* of Carreço is nothing more than 'Stripping the Willow' under another name, and the *Tirana* and *Pae do Ladrão* danced in the same village might be English country dances. The *Jota* step is executed opposite partners in the *Fandango* and *Vira do Minho*. Both step and figures are most gracefully blended in the *Viras* of Central Portugal and other dances performed in fours or eights. There is much swaying of bodies and snapping of fingers in castanet fashion. The general impression is one of airy gracefulness, in strong contrast with the sculptural arrogance of the Spanish dances.

It is the bright, symmetrical and often conventional little tunes, so faithfully reflecting the spirit of these dances, which must be regarded as the most characteristic, if not the most striking, Portu-

⁽²⁰⁾ A.P.D.G.: *Sketches of Portuguese Manners and Customs*. London. 1826.

guese music. With a couple of such tunes the list of examples may be brought to a close :—

Allegretto

Ex23

Ci - zi - rão Ci - zi - rão Ci - zi - rão meu lin - do bem Ci - zi -
ra de o

meu a-mor em - bo - ra du - xa - lo que lo - go vem - Va se o vem -

Allegretto

Ex24

A - pa-nha-o tre - vo e o tre - vo no chão A - pa-nha-o tre - vo nas ma-
São jo - ao Djan-de apan-da ro-da eu tam bem que ro ca-da-re sou ra-
pa - ri - qui-nha no-m não me pos-so de - mo - ra - re

If this is to be regarded as the most characteristic of the indigenous music of Portugal, the problem of its origin becomes peculiarly difficult to solve. The fact that most of it is in the major key need be no bar to its antiquity. The modern major scale is no other than the ancient Ionian mode, the *modus lascivus* which Gregory refused to admit into his system of ecclesiastical music, on the ground that it was the one in which the 'ribald ballads' of the people were cast. In an article on 'Music in Spanish Galicia,' published in *MUSIC AND LETTERS*, January, 1924, J. B. Trend demonstrated the existence as early as the sixth century in the north-west of the Peninsula, of a profane, pagan music, which incurred the displeasure of St. Martin of Braga, and the use of which in Christian churches was prohibited by the Council of Lugo in 571. What more likely, then, that the 'lascivious' major was the mode not only of the profane music of Portugal and Galicia, but also of the aboriginal Spanish music before it was affected by eastern influences? Many apparently archaic songs from Asturias, Leon and Old Castile are in the major. I have myself collected such songs at Ciudad Rodrigo.

On the other hand, as has been shown, many of the Portuguese songs do not bear the stamp of antiquity, and appear to owe something to 'art-music' often of foreign (*e.g.*, *French*) origin. Perhaps the most probable solution of the problem is that Portuguese songs have always had something of the character which is theirs to-day and that the folk have tended to assimilate and to retain such extraneous airs as were in harmony with their taste, while remaining impervious to others, with which doubtless they came equally into contact, but which did not conform to it.

R. A. GALLOP.

BALAKIREV'S SYMPHONIES

FATE has not behaved kindly with Balakirev. It is true he has his place, and a place of honour, in the history of Russian music as the man who took the torch from Glinka and handed it to Borodin, Moussorgsky and Korsakov. But to lie embalmed for ever in the pages of history is, for the creative artist, a poor substitute for immortality. Kings and soldiers, most statesmen and all actors, singers and players have to be content with it, but the poet, the painter and the composer hope for a real life after death. Not to have won it is for them to have failed. And Balakirev seems to have failed. One wonders why, for though there are various reasons why he did not achieve much more than he did—a 'much more' that was clearly within his powers and which would have put him head and shoulders above all the other nineteenth century Russians—they do not account for the neglect of his actual achievement. It is true his music is not all in limbo, but the only two of his compositions which are at all well-known, 'Tamara' and 'Islamey,' represent only one side of his genius. Judging him solely by these two 'Oriental' works, no one would take him for the all-round master he is. The 'Overture on Three Russian Themes,' which the B.B.C. give us opportunities of hearing from time to time, is an early work, charming and characteristic, but about as representative of the Balakirev of the two symphonies as 'Prometheus' is of the Beethoven of the 'Eroica' and the Seventh. And it is chiefly with his two symphonies that I propose to deal here. Balakirev's numerous piano pieces, none as terrifyingly difficult as 'Islamey,' and his songs (most of them available with English translations) are easily accessible to anyone who cares to do a little exploring—he will be amply repaid for his pains.

You turn to *Grove* for information and, for once, catch him nodding. 'Balakirev,' he tells you, 'wrote but one symphony in the strict sense of the word.' Indeed, not only the Second Symphony but a piano concerto, a piano sonata and quite a number of other trifles slipped past him during that nap. Balakirev's First Symphony, in C major, was finished in 1898 and had its first (and apparently, last) English performance almost at once. The composer was then sixty-one, an oldish man to be writing his first symphony. But—and this

explains a good deal—quite a lot of it had been written thirty-two years before! Rimsky-Korsakov tells us that about a third of the first movement was already in score in 1866, and that the composer had made sketches for the second and fourth movements. So the work, if it were nothing more, would be a pretty curiosity, a symphony begun by a young man and ended by an aging one. It took Balakirev fifteen years or so to compose 'Tamara,' but he was living with it in his mind all the time, 'brooding' over it (to use his own phrase) and letting it slowly mature as a whole, only hesitating to put the definitive form on paper. But the symphony seems to have been a case of a rather different kind, to have been abandoned altogether and then taken up afresh after that astonishing interval. It is as if Beethoven had laid down the pen in the middle of the C major Symphony, almost given up composing, and then one fine day taken up the unfinished score and completed the First Symphony at the age when he actually wrote the Ninth. And though, as we shall see, it is possible to make a fairly definite conjecture as to the point where the join occurs in the first movement, there is no such stylistic clash as we should expect to find in a work completed after a considerable interval by a persistently active composer. The style of the sixty-year-old Balakirev is so like that of the thirty-year-old (already fairly mature) that, considering the completely unconventional form of the first movement, one would never suspect the truth but for Rimsky-Korsakov's casual remark.

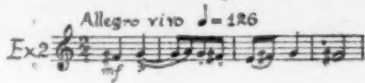
This first movement, however completed, is a very remarkable one; indeed, in several respects unique. Its completely unconventional architecture may be accounted for in part by that thirty years' interval, but only in part. In the last century such formal freedom usually invited a surmise that a 'programme' must be at the bottom of it. 'We cannot make head or tail of it, so we suppose it must be a symphonic poem,' as a bewildered or sarcastic critic said of the corresponding movement in Brahms's C minor. But there is no reason to suppose anything of the sort in this case. The architecture of the movement appears chaotic when judged by any familiar conventional standard. Yet its form is perfect, in the sense that the 'form' of one of the best 'Forty-Eight' fugues or of the 'Siegfried Idyll' is perfect, since it arises spontaneously from the content. It is spun not from the two main themes but from one theme, itself dual in nature; and this theme, though continually transformed in the Lisztian manner, can hardly be said to flower like a theme of Beethoven's. But the composer's exuberantly fertile imagination continually playing with it, weaves from it and about it

a continuous web of sound, the natural unrolling of which is the form of the movement. There are occasional references to passages heard before, but never repetitions of whole stretches of music; only enough to show that the composer, though he keeps marching ahead, has not forgotten the scenery he passed just now. And except for a curious *fugato* episode, there is hardly a bar not derived directly or indirectly from the parent theme. Such a close-knit musical argument, so long sustained and so eloquently expressed by a master-orchestrator, would make this movement one of the finest in the whole range of symphonic literature if its qualities were not partially offset by certain defects in both the orator and his subject. Balakirev's argument does not march clearly and inevitably. Like the man himself, it is freakish. The chain of logic is perfect but the links are unequal in strength. But the marvel is that he is able to say so much of such importance on such a subject, and to say it with such passion and eloquence. Here is the gist of the thing, as it is stated in the opening bars of the slow introduction:—



Neither part of it, *a* nor *b*, promises much; *a*, having no rhythmic vitality, plays a nearly passive rôle throughout, like one of Dickens's youthful heroes. Its function as the nucleus of the whole keeps it to the fore; it is the predominating motif; but it is *b* which is the vitalising agent. The rich fulfilment of the movement far exceeds the slender promise of the theme, but all Balakirev's exuberance—a threefold exuberance, physical, intellectual and imaginative—cannot quite disguise the inadequacy of the material on which it works.

The slow prologue modulates incessantly, as does the whole movement that follows. That is another of Balakirev's idiosyncrasies, thoroughly characteristic of his nervous, restless temperament. (And nothing could be more curious than the constant tendency of his music, no matter what its nominal key, to drift toward D or D flat or the relative minors.) This *largo*, in essence one long-drawn crescendo, breaks into an energetic *allegro vivo* in 2/4 time. Ex. 1a (in quavers) makes a poor first subject, but Ex. 1b as the second already begins to show its mettle. In its new form



it provides the text for a vigorous and tightly woven piece of musical argument. This 2/4 passage lasts for 164 bars, when the time signature changes to 2/2 (in which it remains for the rest of the movement) and the opening of the *allegro* is now played by the lower strings *pizzicato* in notes of double value,



in which form it is far more effective. And here, I suspect, at this double bar or just before or after it, is where Balakirev laid down his pen in the 'sixties. Whether the 2/2 continuation was part of the composer's original plan, it is difficult to say. On the whole, I am inclined to think he started it and abandoned it after twenty bars or so. But of course it is possible that the 2/2 was an entirely new idea when the composer took up the score again and that the last twelve bars of the 2/4, harking back to the end of the *largo*, were devised later to disguise the change of signature, as they effectually do. As it stands, this 2/4 passage seems to fall naturally into place in the scheme of the movement as a whole, yet it is fairly clear, on the evidence of the different treatment of the material here from that in the rest of the movement, that this was the 'about a third' which Korsakov saw scored in the 'sixties. The rest of the movement, finely wrought as it is, has not quite the same terse vigour; though no one, I think, would notice the fact unless he had been warned to look for something of the sort. A wealth of music-type would be needed to show the infinite subtleties of this movement, the gradual revelation of the intimate relationship of Ex. 1a and b, the harking back to past episodes, apparently transient and unimportant, and the demonstration of their indispensability to the whole scheme—in short, the things which make music 'symphonic' in the truest sense. But it is necessary to emphasise that they *are* present in this movement. Western musicians have a regrettable tendency to judge Russian symphonic music hastily and superficially by its more obvious attractions; perhaps because the best known of Russian symphonists really has so little else to offer. And this careless standard of judgment, apparently so much more lenient than that we apply to the great German classics, is actually if not a more severe, a more unfair test. It would be perfectly natural for even an attentive listener, hearing this piece for the first time, to find in it little more than a *mélange* of attractive ideas, beautifully orchestrated and repeatedly whipped up into exciting

climaxes. Unless we study Balakirev's scores as closely as we do Brahms's, we can hardly hope to find in them any equivalent of the enduring qualities which make Brahms's what they are. Russian music has been to a great extent the victim of its own *Klangreiz* (I can find no English equivalent for Joachim's expressive word); though as Balakirev's symphonies are not played at all, it might be said that this is hardly true in his case. Yet conductors evidently prefer the exotic, sensuous charm of 'Tamara' to the less obvious qualities of the symphonies.

The scherzo again is not obviously effective, like the scherzi of Tchaikovsky's Fourth and Borodin's Second. But it grows on one, and even at a first hearing one easily succumbs to the fascination of the trio-melody, apparently in the Æolian mode but in a context which suggests the Dorian :—



Incidentally, this scherzo is not the one originally intended for the symphony. Balakirev worked up the sketches of the original scherzo later in his Second Symphony.

With the last two movements we get back to the more familiar ground of obvious Russianness. But they are such extraordinarily good specimens of their kind, especially the finale, that one would have thought that these alone would win the symphony at least an occasional performance. The slow movement is one of those languorous nocturnes, sensuously rather than sentimentally sweet, of which the older Russians were so fond. It is based on a typically Balakirevian clarinet melody, long-drawn and consisting essentially of little more than a single note decorated with arabesques :—



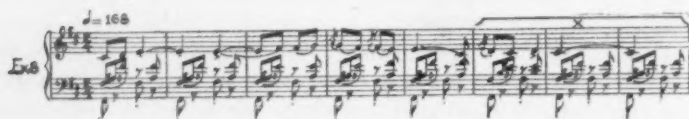
The whole *andante* is in the same quasi-Oriental vein—this is the Balakirev of 'Tamara'—and finally fades through a harp cadenza into the exceedingly virile finale, a movement as physically and mentally bracing as its predecessor is enervating. There are three subjects. The opening one is a real peasant tune; it is No. 40 of Rimsky-Korsakov's 'Hundred Russian Folk-Songs' :—



The second, hardly more than a rhythm,



is of Oriental origin. According to K. Tchernov, Balakirev heard this tune when travelling third-class on the Finnish Railway on one occasion. An old blind man boarded the train and 'began to sing in a loud voice, accompanying himself on a primitive, fearfully out-of-tune harp,' afterwards passing round the hat. Ex. 7 was one of the old man's tunes; it caught Balakirev's fancy and he made a note of it. The third theme of the finale has all and more of the rhythmic 'punch' of Ex. 2⁽¹⁾ :—



(The final motive \times is very characteristic of Balakirev.) It will be noticed that many of Balakirev's most characteristic themes are marked by movement from a strong beat, instead of toward one. Bars 1 and 3 of Ex. 3, for instance, are 'strong' bars and the whole effect of the theme would be weakened by following the (expressive, not metrical) inflection of the opening (Ex. 1) and making them weak ones. When a little later in this passage the composer wants the accent shifted from the 'odd' to the 'even' bars, he is careful to mark it. Balakirev's themes also acquire electrifying rhythmic energy from unexpected subdivisions of the beat, either in the accompaniment or in the melody itself. In this movement the whirling triplets of Ex. 7 are first contrasted with the sturdy 2/4 of Ex. 6 and then

(1) Rimsky-Korsakov speaks of Ex. 6 as the first subject of the finale as originally planned, but says that the second subject was one of the 'millet-sowing ritual' songs in Balakirev's published collection of folk-songs. There is no trace of this in the definitive version of the movement.

driven against it, side by side. The whole of the finale is a masterly demonstration of the symphonic possibilities of rhythm. And the crowning touch comes at the end when the apparently runaway steed is superbly reined in and the time pulled back for a few final bars in *tempo di polacca*. Here again is a piece of genuine symphonic feeling, for the value of this polonaise coda, based on a metamorphosis of Ex. 6, depends almost entirely on what has gone before.

The Second Symphony, in D minor, dedicated to the memory of that A. D. Oulibishev who was Mozart's biographer and Balakirev's benefactor, was completed early in 1908, only a year or so before the composer's death. Here we find a first movement much more conventional in design (though not in key scheme) than that of the earlier work. But the material is more supple, more highly charged with inward vitality. Everything bespeaks the confident master—the curt opening chords, the authority of the chief subject and the impetuous course of the music, music as urgently alive, as free from padding and artificiality on the one hand and non-musical excitement on the other, as anything in the whole range of Russian music. The crossing of 3/4 and 6/8, hinted at in the opening theme, is emphasised in the unfolding of the second subject,



which again owes almost everything to its rhythmic features, as natural as they are original. This movement presents no such difficulties as the corresponding one in the C major Symphony. Everything is clear and immediately effective. It never leaves earth for heaven, but it does carry absolute conviction that Balakirev felt it was bliss to be alive even at seventy. The curt, masterful ending of the movement, surprising without being sensational, reminds one of Sibelius.

The 'Scherzo alla Cosacca' (originally intended for the First Symphony, as we have seen) is Balakirev at his most brilliant. Even the naïve little folk-tune (No. 33 of Korsakov's 'Hundred Folk-

Songs') which is the basis of the trio is soon caught up into the general excitement. Borrowed folk-tunes, and there are a good many of them, play a peculiar part in Balakirev's music. He does not penetrate to the heart of them, subtly bringing out and magnifying their latent significance. Nor does he deck them out in gorgeous and thoroughly unsuitable orchestral fancy dress. But a given folk-song seems to have the effect of exciting his creative imagination to play around it, very much as a literary essayist is set going by almost any trivial topic that happens to come along. Like the born essayist's subjects, Balakirev's borrowed folk tunes are little more than the keys which unlock his exuberant fancy.

As in the First Symphony so in the Second, the slow movement is the weakest. It is headed 'Romanza' and that indicates the nature of its weakness; it is not very strong in itself and seems quite out of place in a symphony predominantly epic and heroic in character. But in the finale Balakirev returns to the most heroic of dance-measures, the polonaise. And this is no such conventional polonaise, showy and blatant, as we get from Tchaikovsky (Third Symphony; Suite in G, etc.), Rimsky-Korsakov ('Christmas Eve') and Moussorgsky ('Boris'). Balakirev is concerned more with the spirit than the form of the dance. Brilliant it certainly is, brilliant even for Balakirev, but the brilliance is only one of the outward signs of intense inward excitement. It never deteriorates into mere empty glitter. The opening theme is another of those typically Balakirevian melodies, seemingly packed to bursting-point with concentrated energy; and as usual the illusion of 'knotted muscles' is traceable to the unusual subdivisions of the rhythm. The second subject, again a folk-song (No. 31 in the Rimsky-Korsakov collection), is underlined with the characteristic accompanying rhythm of Ex. 9 from the first movement (though now of course in 3/4, instead of 6/8 time). And with this jolly Russian dance-tune disappears the last shadow of a suspicion of pseudo-Polishness in the movement; though as a matter of fact even the opening is no more Polish in spirit than Chopin's waltzes are Austrian. The chivalric spirit of the polonaise naturally appealed to a composer concerned with the heroic as persistently as Balakirev was. So whereas the polonaise was to Glinka and Moussorgsky a symbol for the alien and hostile, and to Tchaikovsky and Korsakov merely a dance form of no particular significance at all, Balakirev broke into a final *tempo di polacca* for his 'happy ending' as naturally as Bach and his contemporaries let off their final high spirits in a gigue.

It seems almost incredible that such a fine work by a well-known composer should be so entirely ignored. But the fact can be explained

to some extent by the composer's many years of withdrawal from the Russian musical world. Partly through his own fault, at any rate through the defects of a very peculiar temperament, he soon lost the leadership of the Young Russian School and during the latter part of his life he was, but for the faithful Liapounov, an isolated and scandalously neglected figure. Even the jubilee of his creative activity, an event commemorated by special ceremonies even in the cases of quite minor Russian artists, was allowed to pass unnoticed. And this musical prophet, unhonoured in his own country, has found no compensating recognition abroad. All but one or two of his scores are completely unknown in this country except to those who have made a special study of Russian music. And mere score-reading alone is hardly sufficient in this case to convert sceptics. For, as Mr. Calvocoressi once wrote, 'it is quite impossible to realise how effective both these symphonies are until one actually hears them. They contain many things that, on paper, do not look exciting, but produce a tremendous impression in performance.' Which probably explains why even those conductors who have come across the scores have not been more strongly tempted to play them. But when Sir Thomas Beecham—for of course it *will* be Beecham!—does at last give the London musical public a chance to hear one of Balakirev's symphonies I venture to predict that the audience will have the surprise of their lives. ⁽²⁾

(2) It may be as well to add that Balakirev's later works, including the symphonies, are published in the Zimmermann edition.

GERALD ABRAHAM.

SINGING TOGETHER FOR MUSICAL EXPERIENCE

THOSE who have given intelligent thought to the musical development of the people, whether in the United States or elsewhere, will probably agree that there is no necessity for increasing the present facilities for training professional performers, the problem here being rather how to find audiences for those whom we already have, as well as for the many more who, despite all discouragement, will choose the *virtuoso* career.

Nor need we worry about the amount of good music available for listeners. The existing orchestras, choruses, opera companies, chamber music organisations and soloists, afford to every music-lover the opportunity to hear any amount of fine music, both directly, at the actual place of performance, or indirectly, by means of the radio and the gramophone. The principal influences, actual and potential, on musical development of these mechanical devices have been two: First, a vast increase in the popular familiarity with music, both good and bad, and a consequent stimulation of the faculty of criticism and discrimination, which, if the fittest in music is destined to survive, should result eventually in a great improvement in musical knowledge and taste; second, the permanent elimination of the principal incentive to amateur virtuosity, no one being willing any longer to undertake the drudgery of practice in order to astonish or please a family or friends who can always hear a much better performance of the same piece merely by turning a knob. Mechanised music should not, however, remove or ultimately discourage the sound and healthy stimulus and motive behind all amateur music, the satisfaction of the innate and ineradicable urge in every human being, directly to create or to participate in the creation of something beautiful which he can call his very own. As Frazer shows in *The Golden Bough*, vicarious art is merely the subterfuge or substitute devised by incompetent, stupid and lazy people to satisfy this desire, by identifying themselves with the artist.

No nation can ever be or become really musical merely by listening to music, but only by creating it or by directly participating in its performance. It is impossible for one who has never taken part in playing or singing a great work to realise the vast step up in musical

enjoyment between the mere listening to a finished performance and actual participation, with reverence and enthusiasm, in a much less perfect one. To sing or play, with a group of devotees, a masterpiece like the Brahms' Requiem or the Bach B minor Mass, constitutes a kind of spiritual orgasm which it is utterly impossible to experience vicariously.

The normal beginning for all music-making is singing. No expensive apparatus need be purchased or got ready. Every normal child can learn to sing from the score at least as readily as to speak a new language, some better than others, but all well enough to get along and to enjoy it. So can almost all adults who have a real desire to do so. The person who is unable, with an amount of application considerably less than that devoted by thousands of adults to golf or bridge, to learn to carry a vocal part at sight, is about as rare as the one who cannot distinguish green from red.

During the past five years we have developed, at our home near Philadelphia, Pennsylvania, a practice or habit of choral singing designed to carry out the ideas just summarised. It is of this that my English friends have asked me to write. Beginning with about twenty friends, singing chorales and simple part-songs, we have grown until now our available list of singers exceeds two hundred, and our repertoire comprises all the choral works which we choose to sing, from a Palestrina Mass to Honegger's 'King David.' Fortunately we have a music room which will accommodate comfortably a hundred and twenty singers, with the two pianos, giving an atmosphere of informality and cordial warmth which it would be difficult to get in a church or public school or hall. We meet once a month throughout the winter (usually on the first Sunday afternoon) at 5.30. Singing begins at six and continues to about 7.45. Usually we commence with three or four chorales, with piano or *a capella*, followed by a short work such as the Mozart 'Ave Verum' or Cesar Franck's 'Far O'er the Bay,' after which comes the important work of the evening, a Bach cantata, Brahms' 'Schicksalslied,' half of an oratorio, omitting the florid solos and having the others done by all the altos, all the tenors, etc. Where a choral work contains a solo, this is done by one of our number, usually with warning.

We do not attempt orchestral accompaniments. We tried this and gave it up. The instruments take up too much room, their assembly too much time and fuss, and the absence or tardiness of one flute or oboe ruins everything. In our group we have three first-rate accompanists who take turns at the piano, the other two singing. In the more difficult numbers one of the extra two sits at the second piano

and in times of danger or faltering plays the shaky part *forte* until all is well again.

We give no public performances and never even think of giving one. We have no audiences other than a few faithful husbands and wives of singers (all of whom ultimately either stay at home or become singers) or perhaps a very few friends who come once or twice to see what we are doing or to become familiar with the work which we propose to sing.

Our whole stress is on the quality of the music rather than on the quality of the performance. We never sing the same work on more than two occasions during the same season and never more than three times through on the same evening.

Our conductor is an amateur, with sufficient knowledge of music to command the moderate respect of the professionals without in the least exciting their envy, with an intimate appreciation of the personalities of the singers and an instinct for the amount of repetition which is advisable, an uncompromising abhorrence of all cheap music, and a deep reverence for the great works which we sing. His unquenchable enthusiasm is not only effectively contagious to our singers, but also leads him, between times, to explore diligently the literature, so that we attempt only works which are particularly suited to our group.

For a chorus such as ours, an amateur conductor is immeasurably preferable to a professional. He has no musical reputation to gain, to lose, or to worry about. He has never in the back of his unconscious mind some composition or arrangement of his own, the performance of which it is so easy to persuade himself will contribute to the musical enlightenment or redound to the glory of the chorus. No one is, or ever will be, jealous of him, anxious to supplant him, or likely to think or to tell anyone of the crude phrasing by his tenors or of the wrong notes of his altos. He is thus free to focus the entire attention of everyone on the beauty of the music performed, rather than on the skill of the performers or the perfection of the performance, the latter taking its proper place, not as an end in itself, but merely as a means of bringing out the beauty of the music. In this way it is possible to create an atmosphere, delightfully contagious and stimulating, in which no one is seeking to find flaws in the performance or to appear wise by caustic comparisons, but where everyone is determined to excel his fellows in discovering a new beauty in the great work to which together we are giving expression. An atmosphere such as this is more important than any amount of highly paid virtuosity.

It is rarely that we have as many as two-thirds of the same singers on two successive occasions. Our growing list makes it impossible to include more than about half of those available and we are endeavouring continually to widen the list of participants. About twenty-five first-rate musicians, for the most part professionals, and all very good sight readers, form our indispensable nucleus and come to us practically every time. They are as interested as we in spreading the gospel of the joy of singing good music together, informally, for musical experience. Another forty or fifty, reasonably good readers, are asked fairly regularly. The remainder (to make up a hundred to a hundred and twenty) are, as it were, transients, some of whom graduate into the other classes while the others come two or three times during the season. We have almost no regrets from those who have once sung with us. Our invitation cards (with reply postal attached) specify the music to be sung, and some few get a copy and look it over beforehand. We provide a copy for each two singers. Irrespective of the resulting economy, we find that they sing better with their heads together than with a copy each.

The best readers, with the best voices, are seated on the rear row, and thus sing out through the beginners in front, who are astonished and delighted at the number of notes which they are thus able to get correctly.

At 7.45 or eight o'clock we have a very simple, self served, supper, huge round loaves of bread hot from the Italian bakery, with unsalted butter, cold ham or sausage, beer and milk, macaroni sometimes, apples and cheese. The expense, including the music (really a capital charge), is ridiculously small, the entire winter's programme aggregating much less than the cost of an ordinary reception or musicale with highly paid virtuosi. Our guests do not come to gorge themselves or to be entertained by us, but rather to entertain us and one another, a much more enjoyable kind of party.

While everything is informal, all is arranged beforehand with great care. Request numbers bring only confusion, a waste of time and an unbalanced programme.

After supper, we go back again about nine o'clock to the music room, where some of the group sing a vocal duet, trio or quartet, usually by the composer whose work we have done earlier in the evening. Sometimes we pay for this a small fee, to those who really need it or who have had to provide a church substitute in order to be with us. Then follow one or two jolly short pieces for the whole chorus just before breaking up at about ten o'clock.

One of our most interesting discoveries has been the delight which the professional musicians find in singing with us. About half of our nucleus of professionals are not singers or teachers of singing, but pianists, violinists, cellists, harpists, or wood-wind players, many of whom have never before tried to sing seriously and who discover with us the joy of making music without responsibility. Over and over again these musicians have told us that for years they have not had such a musical holiday, free from all musical cares and anxieties. While the voice of a Konzertmeister, a harpist, or a first oboe player may not be of the best, we sit him beside an amateur with a beautiful big voice; the musician contributes perfect pitch and rhythm, the amateur, voice enough for two, and both come through immensely pleased with themselves and with the pleasure of singing together for musical experience.

Between the meetings of our larger chorus, we usually have a small group, from three to eight voices to a part, at which we try over the works which we have in mind for the next meeting but one, not as a rehearsal, but to decide whether or not they are suitable for us.

Last winter we naturally devoted to Brahms in view of the centenary of his birth. We sang the Requiem at two meetings, the 'Schicksalslied' at two, the motets, op. 29, the 'Geistliches Chor' (op. 30) twice, the 'Tafellied,' the three quartets, op. 31, both sets of Liebeslieder waltzes with piano duet, the gipsy songs, op. 108, 'Naenie,' 'Gesang der Parzen,' the motets, op. 74, and the four sets of a *capella* choruses, op. 42, 64, 93a and 104. After supper we had all the other Brahms vocal quartets with piano (op. 64, 92 and 112) and also the vocal duets (op. 20, 28, 61 and 66). This covered all Brahms' works for mixed chorus except the 'Triumphlied' and the two sets of motets (op. 109 and 110), which, having eight parts, are as yet a little beyond us. We have thus had a rather complete and intimate experience of Brahms' choral works. For next season we plan a programme principally of Bach and Handel.

It has been our hope that as our plan developed, other similar groups would be formed in other cities and last spring we were delighted to hear of two such in the course of formation. Very likely in England (where three hundred years ago singing at sight was as usual and necessary an accomplishment as golf and bridge are now) such meetings are frequent. If so, I should be glad to hear of them and to exchange ideas and greetings. My address is 249, Merion Road, Merion (a good Welsh name suggestive of singing), Pennsylvania, U.S.A.

HENRY S. DRINKER, JUN.

REGISTER OF BOOKS ON MUSIC

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REVIEWS OF BOOKS

Vita ed Arte di Antonio Smareglia. By Ariberto Smareglia. Cesare Mazzuconi, Lugano. Lire 11.

The name of Antonio Smareglia is unknown in England. But in his lifetime Smareglia won the admiration of musicians whose opinions cannot lightly be set aside. Toscanini and Boito amongst Italians, Ernest Schuch in Dresden and Hans Richter in Vienna were instrumental in bringing about performances of Smareglia's operas. Indeed, Richter considered him the ablest of all his Italian contemporaries. Yet this biography of the composer, written by his son, is a tragic tale of bitterness and disappointment, of abject poverty; the story of one who came too often near to realise his ambition not to feel the full force of the blow when high hopes were baulked. To other misfortunes must be added the circumstance that Smareglia lost his eyesight in middle age; his last operas had to be dictated.

To assess responsibility for the unmerited misery is, apparently, the task of the present biographer. For indeed nothing in the volume concerns the art of the composer. The writer merely expresses his conviction that Antonio Smareglia is the rightful heir to the great German classics. It is true that he is supported in this opinion by the remarkable testament left by the composer, in which he asserts that 'the voice of my conscience tells me that I leave behind an artistic patrimony of a worth which must, sooner or later, be acknowledged.' We need more substantial proofs before a new heir can be admitted to the patrimony of the classics. Vague assertions, a curious differentiation between the 'extensive warmth' of Italian music and the 'intensive warmth' of the Slavs (and of Smareglia) do not provide a substantial enough foundation for fame.

And, I am afraid, it is impossible to share the writer's belief that his father's misfortunes were all the outcome of intrigues, that Richter's successors forbade the performance of the operas Richter had championed, that a 'levantine group' of Trieste people prevented the acceptance of his operas in Venice. One knows, of course, that opera theatres are not a training ground for the virtues of chivalry, but there is a little too much of this in the volume, and on the author's own admittance Smareglia did not lack warm and generous friends in many countries. In this respect the son goes further than the father as he does in the matter of nationality. While the father speaks of Italy as his country (he was born in Istria and educated in Milan), the son claims for his father a triple nationality—the intimate essence of his art, we are told, is Slav; he is German in that he derives his inspiration from the German classics, and Italian because his art and life are bound up with the Italian theatre.

This would be merely childish if one did not feel under it all the resentment of sincere belief in unrecognised genius. Was Smareglia a great genius? I know too little of his work to express an opinion.

His *Nozze Istriane* has some masterly pages but lacks the final touch that raises a work of art above mediocrity. An overture of his I heard at a symphonic concert seemed an admirable piece of work which yet showed too clearly its Wagnerian inspiration. Not on such slight acquaintance can one put forward a considered judgment of a composer's worth.

If he was a genius his day will come, for genius is even rarer to-day than it was in Smareglia's time. If the future should ignore him I commend the story of his life to Mr. Eric Blom. His *Stepchildren of Music* has not a chapter as harrowing as this tale of a man who believed in his greatness, was acclaimed great and was ever denied the reward of greatness.

F. BONAVIA.

Lucy Kufferath. La Magie des Sons. M. Weissenbruch, Bruxelles.

This collection of short essays lives up to its title. It is the inexplicable, the magic power of music that the author is trying to explain in words. It is the book of an enthusiast, and because the enthusiasm is sincere, it commands respect. Of criticism there is very little. The reader who wants to know why certain music produces a stimulating effect, while other music leaves us indifferent, or the reader who expects differentiations between the style of different composers will be disappointed.

But this does not mean that the volume is valuable only for the pretty thoughts set down after a hearing of 'Parsifal' or of the 'Pastoral' symphony. There is something very admirable in the catholicity of a writer who, while delighting in the greatness of Wagner or Beethoven, can also see the good things that are to be found in lesser men. Mme. Kufferath's admiration for 'Tannhäuser,' moreover, deserves the attention of those who, while admitting the epic qualities of the 'Ring,' profess themselves unable to enjoy earlier Wagnerian operas.

On the other hand, there are statements which can only be accepted with reserve. To say that 'there can be only one Tristan because only one who has himself been Tristan could write it,' is to fall into the worst and common error of thoughtless criticism. The composer lives—spiritually—the life of all the characters he creates. It is absurd to claim more than that for Tristan because Wagner happened to be then in love with Mathilde Wesendonck. Not a few men have existed and, no doubt, exist to-day fully qualified to live through Tristan's adventure; but we know of no one qualified to write another opera comparable to the Wagnerian masterpiece.

F. BONAVIA.

La Musique au Moyen Age. Par Théodore Gérold. No. 73 of 'Les Classiques Français du Moyen Age.' 8vo. pp. xii + 443. Paris, 1932.

This is a book which can be warmly recommended to anyone who wants a guide to the present state of knowledge on the subject of mediæval music. In recent years great advance has been made along

this line of study, in different countries and circles. But a large part of the results of those researches is only to be found in the form of reviews, studies and essays published in different journals and periodicals. M. Gérold has sought to place his readers in touch with all this scattered literature, beside summing what has been done by more definitive books. The task was well worth undertaking at this juncture; it has been well carried through; and the little volume fitly takes its place in the series which in the last twenty years has done so much to open up the treasures of French mediæval poetry. A musical counterpart was due: and happily now it has come.

A brief survey of the contents will make plain its scope. Three chapters are devoted to the early music down to the time of the *corpus* of classical Gregorian plain chant. Three more deal with the post-classical developments in liturgical music including the origin of liturgical drama.

The early theorists are described in Chapter VII. Then comes the turn of secular music set to Latin or the vernacular; and a set of six chapters gives a survey of monodic music, and especially of the 'Troubadour' movement, first as developed in France, and then of its derivatives in Germany, Spain and Italy. Then polyphony has its turn, and the course of the *Ars Nova* is traced well into the fourteenth century. The last chapter but one deals with the Medieval Teaching of Music; and two chapters, XV and XX, deal with instruments and instrumental music.

The survey is therefore wide and comprehensive. The proportion of space allotted to the topics is not uniform. The early history is a comparatively brief summary, and polyphony has less space given to it proportionally than monody. This allotment may seem strange; but it is justified, because the writer is reserving his main attention and space for the topics which have been less studied or those on which recent research has thrown most light. There is a wealth of musical illustration which is very valuable. It is mainly given in the form of transcriptions into modern notation. This is tiresome to those who are familiar with the MSS. and are not convinced that the methods of transcription are in all cases sound. It is troublesome to have to translate back from the transcription and try to reconstruct what the MS. contains and then think what the writer really meant or the singer really sang: but there is probably no other method that could practically be used for such a book as this. The production of facsimiles is the great need, and this naturally goes ahead only slowly. Meanwhile transcribers are gradually coming to a more instructed and more uniform mind, especially on the crucial task of deciding what is unmeasured music and what is measured, and what the transition is from the one habit of musical thought to the other. And meanwhile such a book as this is of great value in this, as in other problems.

WALTER FRERE.

Hearing in Man and Animals. By R. T. Beatty, M.A., B.E., D.Sc.
Pp. 223. London: G. Bell and Sons, Ltd.

This is a fascinating book written in simple language and devoid of any but the simplest technical expressions, and should therefore appeal to the general public as well as the medical man and teacher

of music. The purpose of the book is to convey to the reader a connected account of the phenomena of audition in living creatures, and of the various mechanisms by which animals are made sensitive to the range of sounds which are important to their welfare. The author traces the development of the auditory apparatus from the fish to the human being. The fish has a very primitive canal and the first creature to develop an ear drum is the tuatera (a rare animal in New Zealand) which is jerked violently to and fro when feeding. This primitive and inefficient apparatus for hearing may remind us that our superior auditory powers are no miraculous or sudden gift, but the present chapter of a long and adventurous evolutionary history.

What is the mechanism which enables the brain to register sound with such accuracy? The cultivated musical ear has a remarkable power of analysis of sound. The author deals with all the present theories, i.e., the resonant theory, and the various non-resonant theories.

At the end of each chapter Mr. Beatty has arranged a list of books for the more serious and scientific reader. This is a most excellent arrangement, and one wishes that more authors would follow this example.

A chapter is devoted to music, rhythm and harmony. Man stands alone in the animal kingdom in his power to interpret speech, and for that reason large areas of the brain have been given over to that purpose, no doubt at the expense of the perception of the subtle variations in pitch and rhythm which is so clearly manifest in the case of the dog.

The last two chapters deal with noise and defects in hearing. The writer reminds us that the number of neurotic patients increases year by year as the conditions of life become more strenuous, and even if we do not admit that noise is effective in producing the earlier stages of the disease, we must consider the weight of medical testimony that neurotics are more sensitive to noise and that it is a serious factor in preventing their recovery.

The book is abundantly illustrated with simple diagrams which even the meanest intellect can understand. In writing about this very able book, over which the author must have spent untold hours of work, one is inclined to use the following phrase with all sincerity: 'There is not a dull moment from cover to cover.'

ERIC STEELER.

Die religiöse Haltung in der Reformationsmusik. By Werner Gossrau. Pp. viii + 80. Kassel: 1933.

This is the first of a series of 'Erlanger Beiträge zur Musikwissenschaft,' edited by Dr. Rudolf Steglich and published by the Bärenreiter-Verlag in Kassel. Dr. Gossrau discusses briefly the musical outlook of the later Middle Ages, and in particular, the Burgundian and German 'Gothic' of the fifteenth century. But the main part of his treatise is devoted to an exposition of the contents of Georg Rhau's 'Newe Deudsche Geistliche Gesenge,' printed at Wittenberg in 1544. Among the composers of its 123 hymns are Baltasar Resinarius, Arnold de Bruck, Ludovic Senfl, Thomas Stoltzer, Martin Agricola, Georg

Förster, and Heinrich Isaac, whose characteristics the author usefully exposes.

C. S. TERRY.

Sächsische Stadtpfeifer: Zur Geschichte des Stadtmusikwesens im ehemaligen Königreich Sachsen. Pp. 36. Dresden: 1932.

This is an admirable specimen of the German 'Inaugural Dissertation' for the doctorate in philosophy. The author, Dr. Hermann Tschritz, has not only utilised the available material already in print, but has examined the relative archives. The result is a very illuminating picture of the Saxon town musicians and their craft from their first appearance in the sixteenth century to their supersession in the nineteenth by the modern 'Stadtorchester.' Dr. Tschritz describes the circumstances which produced the 'Stadtpfeifer' out of the earlier 'Hausmann' or 'Thürmer,' discusses their duties and their instruments, and shows that their decline was due to the causes which had produced their corporations, namely, the developing standards of musical taste and achievement.

C. S. TERRY.

Elgar. By Basil Maine. Vol. I 'Life.' Vol. II 'Works.' G. Bell and Sons. 14s. per volume (sold separately).

This book is replete with the sugar of eulogy. Its title ought really to be 'Apologia pro vita (operisque) Elgaris.' It is unfortunate that Mr. Maine has adopted, and so continuously, such an attitude of special pleading. It is more than likely to defeat its own end. With characteristic inconsistency of thought the author concludes his preface by describing the work as a 'labour of love,' whereas earlier he has spoken of 'basing it upon criticism rather than natural sentiment and impulse.' Hopes raised by that earlier statement are doomed to disappointment: that the work was indeed a labour of love (and love, they say, is blind) is increasingly self-evident as one travels its pages.

There was room for a comprehensive and authoritative book on Elgar, and one can record only disappointment that Mr. Maine's fills the gap so inadequately. Let it be dismissed, first of all, from the literary point of view. Its style is similar to that of all bad musical biographies; its form is very orderly, but uninspired; it is at times dull reading. On p. 99, Vol. I, the author is guilty of saying 'inferred' when he means 'implied.' As a mere collection of the facts of the composer's life and work, the rôle in which it could best have served both us and posterity, it is palpably incomplete. A good many pertinent questions regarding any man's life and any composer's work are not answered here. As an appraisal of Elgar as a composer the book fails us. There is not even that hint of discrimination, of selection of the wheat from the tares, that the most ardent Elgar-lover would, one imagines, require. Instead the second volume is devoted, almost entirely, to a series of the very worst, most boring and useless, kind of programme-notes.

It is to be hoped that not merely anti-Elgarians, but even those who have derived from much of his music a great deal of intense æsthetic delight, will be aware of the dubiety of almost every musical judgment offered in this book. The following example is typical of the author's style of comment: 'Bassoons and basses add yet another counterpoint. (The great sorrow is stirring up the very depths of life.)' It is a strange thing that, with all his tortuous thematic analyses, one simple and effective point seems completely to have escaped Mr. Maine's notice, viz., the connection, in the *Ep* symphony, between the opening of the rondo and a main theme of the first movement. On p. 62 of Vol. I we are told that 'Salut d'amour' was composed for small orchestra, on p. 2 of Vol. II for violin and piano.

The 'manifesto' episode is treated with commendable restraint; but the many turns Mr. Maine's advocacy takes, through the book, do not include one single word of defence against, do not even imply realisation of, the main attack made by Elgar's detractors, an attack which was not contained in what Dent said in the notorious article but was, rather, implied by what he did *not* say, and by the very brevity of his comments. Perhaps it is true that against a charge of insignificance there is no present defence (any more than there can be *reasoned* indictment). But the dangers of ignoring the issue, as if non-existent, hardly need enumeration. It is, to say the least of it, unfortunate that although he *twice* refers to Elgar's remark 'I've no use . . . for those composers who can't write without being surrounded by stained-glass windows or something else for the sake of atmosphere. Such music as I have produced I have composed in any place and at any time,' nevertheless Mr. Maine devotes a good deal of space to telling us exactly where various bouts of composing were done, in each case emphasising the desirability of an 'harmonious environment.' (e.g., Vol. I, p. 76 and p. 209.) Throughout the 'Life' there is considerable insensitiveness to real psychological and material values, and nowhere more than in that section where the author is at pains to describe the adversities of Elgar's start as a musician. The fact remains, of course, that Elgar was able from the beginning practically to live in, by, and for music. Is Mr. Maine really unaware that when Elgar was a youth enjoying those many musical associations and openings at least 80 per cent. of the youths of Great Britain were forced by stern financial necessity to go to work in their early teens to earn their board and lodging ('work' meaning anything from eight to 14 hours per day, for six days per week, in a factory or a shop or an office or a field) and if any of them had chanced to be a budding musical genius that genius would have had to do its sprouting in whatever leisure was left over? Things are much the same to-day, of course, except that hours are a little shorter—and unemployment a little higher! But the quality of this musical biography is perhaps best conveyed by mentioning that at one place the author devotes more than a page to tracing a supposed analogy between Elgar's life and the 'sequence of movements in his own First Symphony. . . .' On p. 105, Vol. I, an extremely good point is made about 'leit-motive.'

The volumes are very nicely got up; they are, in fact, among the best produced musical books one has seen.

RALPH W. WOOD.

An Introduction to Acoustics of Buildings. By E. G. Richardson. Edwin Arnold and Co. 3s. 6d. net.

Dr. Richardson's is a book of the simplest nature and the smallest convenient dimensions. He can see his subject from the outside, and he knows how much ground must be covered. A great deal that is of interest must perforce be omitted or sketchily treated in a handbook of this size, such as the variation of reverberation with pitch, the importance of the relation between reverberation and loudness, the separate study of theatre acoustics, and all the deliberate working-out that made Sabine's papers so fascinating; but the result is, as it was intended to be, clear enough to be of practical use to any architect. The subject has been systematised since those classical 'Collected Papers' appeared, and some details have been amplified, but on the whole not much has been added. In fact, so long as people are content to play with acoustic plasters and sound-insulators, the development of the science is bound to be one-sided. It is just as important, though in practice much more difficult, to find means to increase reverberation.

ARCHIBALD FARMER.

Recherches sur quelques Maîtres de l'ancienne Facture d'Orgues française. By Félix Raugel. H. Hérelle, Fortemps et Cie. 7 f. 50.
Orgue et Acoustique. By Gabriel Bourdon. H. Hérelle et Cie. 6 f.

M. Raugel, whose labours as an organologist (if one may use such a word) are well known, has contributed a pamphlet of twenty-six pages on old builders (the L'Epines, J. P. Cavallé, and Dom Bédos de Celles) with documents, letters, specifications and interesting facts he has been able to bring to light. There are seven excellent illustrations of cases. M. Bourdon's work, on the other hand, is an 'œuvre de vulgarisation,' composed with the intention of supplying the amateur of organs with such information as he needs. The execution of the idea, within the limits of forty pages, is admirable; the study is free from the common taint of dilettantism, and the author is sound on the question of the renaissance of the classical organ.

ARCHIBALD FARMER.

The Carillon. By Frank Percival Price. Oxford University Press. 25s. net.

When one comes to think of it, bells are as necessary to civilisation to-day as they were four thousand years ago. We no longer ring the curfew, or give the alarm on bells at an invasion; but we have alarm-clock bells, and we have door bells, burglar alarms, fire bells, bicycle bells, ship's bells, and, of course, the hour chimes. With change-ringing we in this country are very well acquainted. To most musicians it is an infiriation—a sort of illegitimate mathematics, in comparison with which a cross-word puzzle is rich in significance and feeling. The only sort of bells we scarcely know are the peaceful denizens of the 'singing tower.' That is curious; for, as many people may be surprised to learn from Mr. Price's book, the carillon in its

perfection is a modern creation. It is the work of the last half century that has completed its range, introduced accurate tuning, and made the instrument more practicable. It is of this instrument in particular that Mr. Price writes. He is one of the number who have been attracted to the art within recent years, and he now holds the position of carillonneur at the Peace Tower, Ottawa. He has produced a book that is both straightforward and complete; for want of a little more literary instinct, to help in infecting the reader with his own zeal, it falls only just short of being an exceptionally interesting book. It treats of the history of bells, the making of bells, the playing of bells—that is, of course, of the carillon. There are chapters, too, on the carillon towers, on the music and the players, and even on the listeners and their management. Some of the points the curious reader will be pleased to find on his way are the stories of the Hemony family, the founders of the art as well as of some of the most celebrated bells, the renaissance towards the end of the nineteenth century, in which Canon Simpson and W. W. Starmer played so large a part, the origins of bell-towers and of quarter-chimes, the connection of our word *clock* with them, the introduction of the carillon into England and of English bells into foreign carillons. The instrument has naturally to subsist mainly on adaptations of other music, but it deserves to have a literature of its own; its technique is distinctive, preserving in some sort a picture of what the labour of the mediæval *pulsator organorum* was like. (There is a hint that the carillonneur likes a shower-bath installed in his tower.) Useful appendices give lists of carillons now and formerly in existence, of bell-founders and of players. At the end is a splendid series of nearly forty plates, of varied interest.

ARCHIBALD FARMER.

La Rhétorique des Dieux et autres pièces de Luth, de Denis Gaultier.

Par André Tessier. Publications de la Société Française de Musicologie.

In this sumptuous book, full justice is done to some of the chief work of Denis Gaultier, the great composer and executant of the French Classical School of Lutenists. *La Rhétorique des Dieux* is a manuscript of great beauty, produced about 1652 at the expense of Aune de Chambré, a distinguished amateur of the seventeenth century. It is richly illustrated by Abraham Bosse, Robert Nanteuil and Eustache Lesueur. The pieces are arranged in twelve sections, bearing the names of the twelve modes, which serve to indicate the allegorical nature of the music. The arrangement of pieces by modes is, of course, purely conventional as no music of this date shows more than a passing trace of modal influence. On the contrary many keys are herein explored which were still of infrequent use among writers for keyboard and bowed instruments. This must be one of the very last cases in which the modal system serves as a cloak for the presentation of what is in reality purely diatonic music. There follows a selection from Gaultier's two printed books of lute pieces, of which the dates of publication (c. 1670) are speculative, these pieces are arranged into suites in the same way as those of contemporary French violists and harpsichordists, and like many of these they are prefaced with

invaluable information as to the correct treatment of ornaments and method of fingering.

In general, these pieces of Gaultier have much in common, both in construction and in harmonic idiom, with the early viol pieces of Marais and the harpsichord suites of d'Anglebert which appeared soon after the death of Gaultier in 1672. There is the same mingling of tenderness and profundity, the same clearness of conception, tempered by the piquancy of the ornaments (all essential to the melodic and harmonic structure and, therefore, carefully indicated wherever they occur, as is customary with the French composers).

The introductory essays to this book are admirable. The manuscript of *La Rhétorique* is described and reproduced in its entirety, complete with the illustrations. (Not all the pieces intended for this collection were ever copied in.) All available information relating to the family of the Gaultiers, at least three of whom besides Denis were renowned lutenists, has been collected. Attention is drawn to the singular gap in the history of lute music between the polyphonic, sixteenth century style of writing and the more harmonic (but still polyphonically conceived) seventeenth century style in which Denis Gaultier is pre-eminent. The influence of Dowland, Brade, Phillips and others of the English school is indicated as decisive in bringing about this gradual swing-over in the style of writing instrumental music.

Finally, the question of the interpretation of the text is fully dealt with—the tablature system, the methods of tuning and of indicating the ornaments are explained in an essentially practical manner that should augur well for the recovery of the art of lute playing in France. We look forward to the appearance of the next instalment of this work.

DONALD PEART.

Brahms. Denis Archer. 5s.

The Chamber Music of Brahms. By Daniel Gregory Mason. New York: The Macmillan Co. 18s.

Mr. Ralph Hill has produced a readable short life of Brahms. It is a pity that the title does not convey more clearly that the book is a biographical essay rather than a critical work, since nine chapters are devoted to the man and only one to the composer. The nine chapters give a very adequate sketch of Brahms's life—an existence so devoid of narrative colour compared with that of Wagner or Berlioz or indeed most other composers that a balanced view might have reversed the proportion, allotting nine to the composer and only one to the man. Mr. Hill has avoided exaggerating the importance of the obvious landmarks (Schumann's 'Neue Bahnen' article, for instance), and gives a very fair portrait of Brahms's curious, egotistical, and uncouth, yet essentially well-balanced character; he has studied Litzman's edition of the letters of Clara Schumann and quotes them liberally.

The concluding chapter, in which Mr. Hill attempts a critical analysis of Brahms's music, is the least successful part of the book. Compelled to generalise by the small space he has left himself, he

propounds some very curious ideas. For instance, Mr. Hill writes that Brahms's musical thought generally possesses 'a profundity which is reflected in his instrumentation: he never thinks in terms of the harp, piccolo or celeste, nor is his musical thought ever on the level with that of Berlioz in, say, the *Symphonie Fantastique*.' The connection is not very clear. Again, he says: 'The simple unquestioning beliefs of Haydn and Mozart as expressed in their Masses and religious music are like the babbling of a child's prayers compared with the reasoning, yet half sceptical faith of Brahms,' which will irritate a large proportion of Mr. Hill's readers, and certainly demands some qualification or explanation, which is not forthcoming in the text. Finally, Mr. Hill defends Brahms against certain strictures made by Mr. Ernest Newman in the course of various articles, which, we are told constitute 'a perfect example of the inefficiency of the subjective method of criticism when it attempts to pass final judgments.' Apart from the unsuitability of transferring newspaper controversy into what is clearly intended to be a short text-book, is there an objective school of criticism that is capable of passing final judgments that are not the result of personal reaction?

The Chamber Music of Brahms is a serious attempt to annotate Brahms's chamber music by the light of sound common sense and musical knowledge. The works are grouped under four headings ('Youth,' 'Young Manhood,' 'Mastership,' and 'The Last Years') and inadequate as all such classifications tend to be, the method of tracing the gradual growth of the composer's genius through hundreds of characteristic passages in the chamber music certainly gives the book a certain unity and coherence. Above all Mr. Mason is to be thanked for having avoided that curse of the analytical description of music—excessive lyricism. His comments are always sensible and never lead away into realms of fancy, but always back to the music itself.

M. BONAVIA.

Man and Mask. By Feodor Chaliapine. Translated by Phyllis Mégroz. Victor Gollancz, Ltd.

This book has real charm and interest, and the translation is evidently excellent, for it does not read in the least like one. Here is a great artist skilfully analysing before our eyes the processes by which his creations are built up. 'When I am on the stage there are always two Chaliapines there; one of them plays the part, the other watches him play it.' Chaliapine early realised that the development of talent means endless effort. He is never complacent, never satisfied, in fact he has a certain naïve humility which is very appealing and surprising. 'A budding artist,' he comments, 'has very dangerous enemies to contend with, and these enemies are his admiring friends.' When he is studying a part, he tells us, he lives with it, visualises the finished creation, adds touch after touch with an almost plastic sense, considers it from every angle, both psychologically and physically. (One remembers his 'Don Basilio,' his 'Boris,' his 'Salieri.') 'Among a thousand men, one may be recognised by his way of wearing his hat on the back of his head. There goes Ivan Gregoriev you say, absolutely

certain of his identity. A single detail has singled him out from the mass.'

In spite of the keen self-criticism which never appears to desert him, Chaliapine tells us that whenever he is on the stage he is always intensely moved, even though he has played the part a hundred times. There are shrewd and moving comments throughout the book, and many sidelights on Russia before and after the revolution, but Chaliapine seems incapable of bearing malice. About music he does not say as much as one could wish and some things he does say are of a disarming modesty (for instance, referring to one aspect of Moussorgski's genius, 'I am not sufficiently versed in music to give an opinion'). We start this book admiring the mask, we close it liking and respecting the man. Incidentally, he can draw, witness three sketches of himself which show that unerring sense of character we have so often admired in his acting.

DOROTHY HOLLAND.

Correspondance de Liszt et de Madame d'Agoult, 1833-1840. Publiée par Daniel Ollivier. Paris, Bernard Grasset. 30 f.

Until the publication of the *Mémoires of the Comtesse d'Agoult* (1927) writers on Liszt had but scanty information on his early life in Paris. It was mostly gleaned from the observations, contradictory and prejudiced as they were, of contemporary writers. There was the novel *Nélida* which Madame d'Agoult (*alias* Daniel Stern) wrote at the time of her separation from Liszt; and an early biography written during Liszt's later associations. But they were coloured and untrustworthy. With the present volume the *lacunæ* are authentically filled in. It is an important addition to the Liszt bibliography not only because it is an account of a very impressionable, and impressive, period of his life, but also because it branches out to the lives of other musicians: to the intimacy of Chopin and George Sand and, later, to that of Cosima Liszt, von Bülow and Wagner.

The seven years in the life of Liszt which these letters cover, go from one success to another. Women and music—it was roses all the way. By the age of twenty-nine the whole of Europe was at his feet. In Paris 'Thalberg est le premier pianiste, mais Liszt est le seul.' In Hungary the peasants of his native village lined the road of his arrival on bended knee; there were processions, the conferring of a title and acclamations, 'Eljen, Eljen!' as on the return of an Emperor. And in London? 'What a pity,' said Lady Blessington, 'to waste such a man on the piano.' Then there was the escapade with Madame d'Agoult to Geneva and their sojourn there and at Nohant with George Sand—the 'dark olive Lélia,' who was the Delacroix of the salons as Mme. d'Agoult, with her elegant disdain, was the Ingres; and Balzac's novel *Béatrix*, which was so maliciously precise in its portrayal of Mme. d'Agoult as to set the two women against each other; and Potocki and Bulwer and . . . all the rest.

The letters, however, which will be of most interest to students of Liszt are those early ones where 'Thoughtful' has just met the celebrities of Paris and quotes their *jolis mots* at every page. Sainte-

Beuve, de Vigny and Dumas, 'le grand Victor,' Lamartine, Berlioz—he rubs shoulders with them all. But the man for whom he appeared to have the most constant respect was the Abbé de Lamennais. Lamennais was a writer on religion, a liberal-minded Catholic and a keen personality. It was said of those who, like Liszt, visited him at his home in Normandy, that they carried away an unforgettable impression of the man. He had, one gathers, a rather morbid philosophy, generally mystifying love and death to the extent of becoming unintelligible. This was just the kind of foggiess that Liszt wanted, at least in those affairs of the heart where he felt the need to give himself a moral excuse. He would like to have felt that his love for Madame d'Agoult was that of 'two angels holding hands'; and Lamennais, although he must have discouraged him from eloping, certainly encouraged him to build on false values. 'I have often looked at you,' Liszt wrote to Madame d'Agoult from Padua, 'when, absorbed in admiration, you seem to escape from this earth and become transfigured as Christ before his disciples. I cannot tell you what divine compassion and celestial hope there was for me then in your look.' This sounds like the Liszt of the 'Consolations' and the 'Liebesträume,' like the Abbé Liszt who opposed the union of Cosima and Wagner. But there was another Liszt, of the Tristanesque Faust Symphony, whom Lamennais did not tame.

E. LOCKSPEISER.

Emmerich Kálmán, von Julius Bistrón, mit einer autobiographischen Skizze. Verlag W. Karezag, Leipzig, Wien, New York.

Lives of composers—yes, even of light opera composers—are much in the fashion; and their attractiveness seems to be unaffected by the fact that their interest generally breaks off in the middle, either because their careers have not yet terminated or because they are their own biographers. Here is a case in point. Emmerich Kálmán is one of the most successful light opera writers of the day. His productions have made fortunes in two hemispheres, and he is an *enfant gâté* of the Austro-German public. Born fifty years ago near Budapest (where he studied seriously under Prof. Hans Koessler at the Akademie and started composition in 1904 with a symphonic poem), he has realised that by far the more exciting portion of his life lies behind him. Also that no one could describe so vividly and accurately as himself the varied labours—there were curiously few struggles—that earned him his reputation in the theatre and brought him to his present enviable position. He appears to have been personally popular from the outset, and, withal, modest as well as clever. His gift for writing graceful and fluent melody, of the type that his compatriots love to play, whistle, and dance to, have enabled him to compete with Franz Lehar and Oskar Straus in their stoutest strongholds. Doubtless, therefore, he has hundreds of friends—and thousands of admirers—who will want to read this lively and amusing book.

HERMAN KLEIN.

Grundzüge einer Geschichte des Basso Ostinato in der abendländischen Musik. By Dr. Leopold Nowak. 55 pp. Wien, 1932.

In this work there appears for the first time a short, but very able and comprehensive outline of the problems of that terse musical device, Basso Ostinato. Certain technical features and isolated periods in the evolution of this form have already been treated very capably by Hugo Riemann, Lilli Propper, and Richard Litterscheid, among others; but no musicologist has attempted a thorough survey. Perhaps Dr. Nowak will supply this deficiency in the near future.

We accept with sympathy Dr. Nowak's statement that the exigencies of the moment have precluded the inclusion of musical examples, bibliographies, and other documentary materials.

J. COOPERSMITH.

Grieg. By Yvonne Rokseth. Editions Rieder, Paris. 20 f.

At the end of the century Grieg's music held well its own; it has now completely disappeared from the public performer's repertory. The pianoforte concerto alone is heard on rare occasions; suites, songs, sonatas, piano pieces, string quartet are unknown to the present generation. The penalty for the excessive praise that was once given him is heavy. His present critic and biographer, Mme. Yvonne Rokseth, is not concerned with the swift rising or the sudden setting of fame. She has much to say about Bergen, where Grieg was born, about the Hardanger mountains, the relations between Grieg and Bjoernson, but nothing about the fascination music exerted on the amateurs of the late nineteenth century.

When she ventures upon it, her analysis resembles the annotations of a concert programme. Fearless of anti-climax she asserts that Solveig's songs end 'in a distant dream (leap of an octave).' This, she goes on to say, is a 'profoundly Norwegian characteristic,' but does not tell us whether the dream or the leap is the Norwegian trait. She writes that Grieg's intellectual inheritance was derived partly from the bourgeois cosmopolitan world of Bergen and partly from the Western Norwegian peasants, but the reader must guess which side contributed musical talents. Responsibilities are avoided by presupposing in the reader a knowledge few modern readers possess. The first piano and violin sonata is 'so well known as to render examination superfluous'; 'we propose to say nothing of the ambitious *Harpe*'; Grieg's letters are 'so often quoted that it is unnecessary to quote them again.'

If the critical worth of the volume is somewhat modest, the style is pleasant and unassuming. There are 76 pages of text and 60 pages of excellent illustrations.

F. BONAVIA.

Claude Debussy. By Maurice Boucher. Editions Rieder, Paris. 20 f.

This study of Claude Debussy comes at an opportune moment. The host of noisy but not particularly efficient innovators which has risen since his death is apt to give us a distaste for innovation and it is good

to be reminded that there are true as well as false prophets, that if charlatans and barren intellectualists make reform and progress a cloak for their weakness, there are also artists who must needs fashion new forms to give true expression to their thoughts and fancies.

The author of this brief volume is a thinker of some originality. He divides his introductory chapter into '*pays*,' '*paysage*,' and '*présence*'; '*pays*' concerns the lie of the land and is equivalent to the contours of a map; '*paysage*' means cold, dispassionate analysis, and '*présence*' is concerned with the pleasure we have derived from the composer's work. This is, perhaps, unnecessary, but it gives M. Boucher the opportunity to say much that is pertinent and something that is new and arresting. He can tell a tale lucidly and effectively; his exposition of the progress of Debussy's art, of the way in which though frequently ignored and misunderstood at first, it ended by asserting itself, is admirable in every way. The examination of the intellectual sympathy between Debussy and Maeterlinck reveals unusual penetration.

But a foreign reader may be forgiven for taking exception to M. Boucher's obvious anxiety to link Debussy with predecessors and successors—Franck, Ravel, Roussel, d'Indy, Florent Schmitt. No modern French composer has had abroad the influence, the tonic effect Debussy's work undoubtedly had. He alone added to the realm of music a province the very existence of which was unknown to others and which, it was thought, did not properly belong to it. It matters nothing that we can transpose the titles of '*Nuages et Fêtes*,' call each by the other's name and see in the magical fanfares of the second the pageant of cloud and sky or hear the echoes of rejoicing in the first. Those lovely, cold colours were never found in the palette of the orchestral composer before and Debussy is fully entitled to the credit of the discovery. It is all music and not to be mistaken for the barren land to which so many moderns are anxious to lay claim. As far as we know no one else has achieved as much in modern France.

It is moreover unfortunate that in ascertaining the proper value of Debussy M. Boucher should have adopted a system of weights and measures which may be common in France—it is not easily understood elsewhere. Sometimes Wagner is used as a standard of comparison; much more frequently the comparison is between Debussy and Franck or V. d'Indy. Foreign readers will probably question the statement that the music of 'Franck and his school' has the same dignity, the same aspirations as that of Wagner, or that Franck 'even more than Wagner' found a new means in chromaticism, or the placing on the same plane of Wagner's '*Tristan*,' Franck's '*Beatitudes*' and V. d'Indy's '*Fervaal*.' It may be that the future will vindicate M. Boucher and prove those wrong who deny the exceptional value he attaches to Franck and V. d'Indy. In England the cult of Franck is declining; a cult of V. d'Indy has never existed. The assertion that Franck restored pure music to its pristine dignity can only provoke a smile. Franck wrote but one quartet and one symphony—too little to be accepted as a rival claimant to the inheritance of Beethoven if we remember the work of Brahms who appears to be unknown to the author of this otherwise stimulating essay.

F. BONAVIA.

Handbook of Conducting. By Hermann Scherchen. Translated from the German by M. D. Calvocoressi. Oxford University Press. pp. 243. 7s. 6d.

Who does not know the type of listener who sceptically questions the conductor's practical knowledge of the instruments, whether his gestures are genuinely impassioned or whether they are minutely studied and calculated? Yet these are questions which are legitimate enough when we consider how empirical conducting is; and that an art of gesture is only beginning to evolve a technique of its own. When we have read Herr Scherchen's description of a conductor's stick technique, of the variety of beats as clearly distinguished from each other as the different types of bowing, of the urging or hushing motions of the left hand, or of the signal glances as carefully prescribed as are the attitudes of an actor, we realise that the days are over when the organist from his loft or the fiddler from the orchestra could, at a moment's notice, 'take them through.' They are over because the 'born conductor' can no longer rely on his intuition in face of the increasingly high standard of orchestral playing. And even if practice does make perfect, where are the orchestras for him to try his arm on?

The potential conductor will try his arm on his teacher in the classroom, having first made an intensive study of twelve bars of music, sufficient, Scherchen asserts, to embrace the fundamental principles of metre and accent, expression and colour. Exposed registers, units of tone-colour, 'covering'—the student will have adjusted all into a clear musical vision. And now to begin. Like all German conductors Scherchen prescribes the upbeat before the commencement of a work—a practice against which most English conductors are prejudiced. But can one really avoid it? Scherchen goes so far as to say that 'every tempo must be determined by an upbeat,' even when there is a change of tempo in the middle of a bar. This may seem unnecessarily complicated, but we should remember that the conductor plays by proxy and his gestures must therefore be anticipatory. It is all a matter of what is coming next, of the 'four, one' to mark a *ff* entry on the first beat of the bar. Once the impetus has been imparted, the downbeat, in such a case, becomes almost superfluous.

Thus Scherchen analyses the effect that each particular movement will forestall—effects so carefully calculated as to obviate the necessity of rehearsals, or, at any rate, to challenge the methods of those conductors whose main work is done at rehearsals. When we put the book down we have become acquainted with the warp and woof of a reasoned technique; and like any technique that is worth acquiring it is itself a means of reconstructing the musical conceptions which inspired it.

E. LOCKSPEISER.

La Renaissance de Bayreuth. By Henri Rebois. 72 pp. Librairie Fischbacher, Paris. 10 f.

This is mainly concerned with accounts of the Bayreuth festivals of 1927, their fiftieth anniversary, and of 1930, when 'Tannhäuser' was conducted by Toscanini. Those who have heard Toscanini play Wagner will be interested to read of his Bayreuth performances, although a few excerpts reprinted from *Le Figaro* can hardly do them

justice. To Toscanini, Wagner is not, as he is to so many conductors, the signal for laying on tone. He realises that *ausdrucksvoll* does not always mean more *vibrato* (on the strings); and that is probably because he is an Italian brought up on Bellini's 'Norma,' which was, by the way, one of Wagner's favourite operas. The rest of this little book contains an essay on Wagner and Italy, giving the main facts of his visits and experiences in that country, and some unpublished letters of Siegfried Wagner. In one of them he suggests that his father was more influenced by the painting than by the music of Italy. '... Elisabeth is like Fra Angelico and "Götterdämmerung" like Tintoretto.' But that is neither here nor there.

E. LOCKSPEISER.

Au Soir des Dieux. Des derniers reflets Wagneriens à la mort de Liszt. By Marcel Herwegh. 217 pp. Peyronnet et Cie, Paris. 15 f.

It is a pity this book was not thought out in a more constructive manner, for it contains some interesting material. There are reminiscences of Liszt by his daughter, Cosima, letters from the Princess Sayn-Wittgenstein to the Swiss poet, Georges Herwegh, letters of Liszt to his children, of Wagner to von Bülow, more letters of Liszt, his will, and all higgledy-piggledy in just about that order. There disengages from these documents the acquisitive Wagner and the Franciscan Tzigane, Liszt, familiar portraits enough, and, in contrast to them, the probing personality of Herwegh. For Wagner, Herwegh was the literary counterpart of the philosopher Feuerbach, the romantic atheist with his primeval theories on the sublimation of Love by Death; and we see how this became the characteristic philosophy of Wagner, filtering through to him at the time of his friendship with Herwegh. We have to wait till the end of the book for any reasoned continuity, and that is in an Epilogue by Dr. Henri Colomb, the main thesis of which is the redemption which Wagner and Liszt both hankered after at the end of their lives. He traces the conflicting influences of Schopenhauer and Feuerbach and leaves us wondering if 'Parsifal,' in the evolution of Wagner, does not correspond to the last music of Liszt, his sacred music.

E. LOCKSPEISER.

Richard Wagner in 260 Bildern. Von Julius Kapp. Max Hesses Verlag, Berlin-Schöneberg.

Richard Wagner in München. Von Eduard Stemplinger. 159 pp. Verlag Knorr und Hirth, München.

Of these two books the one, a Wagner picture-book, is intended to give a quick visual impression of the man, or possibly to accompany some biography; the other delves into half-a-dozen years of Wagner's life, builds up a honeycomb of facts and details till we are left squinting at a man as unrecognisable as those snarling photographs of him taken in the 'seventies and 'eighties. Besides these there are the usual pictures of one Mathilde or another and the house where Wagner was born or died. They may be of interest to the

hero-worshipper, but they are not to those who would like to know more about the conditions under which Wagner lived and worked. More pictures like the performance of 'Rienzi' in Dresden, or the concert for the foundation of the 'Festspielhaus' at Bayreuth would have been welcome, for they give an idea of the enthusiasm and the festivity of those early performances.

There were many such performances in Munich, and Herr Stemplinger describes them all. The pity is that there is so much description and so much evidence. His book reads like the law reports. And yet when we have finished, we do not know any more about Wagner's arrogance or Cosima's intrigues than we would if we had gleaned a few facts and read between the lines in Glasenapp. The real mystery man—Ludwig II, Wagner's twenty-year-old protector, who could not tell the difference between a Beethoven sonata and a Strauss waltz—is lost in the maze.

E. LOCKSPEISER.

Erinnerungen eines Offenbacher Cellisten. Von Carl Fuchs. 131 pp. Messrs. Sherratt and Hughes, Manchester. 4s.

Die Romantische Reise des Herrn Carl Maria von Weber. Von Hans Watzlik. 169 pp. L. Staackman Verlag, Leipzig.

Most people know Herr Fuchs as the first cellist of the Hallé orchestra and as one of the founders of the Brodsky quartet. In this short autobiography he tells of his travels to Frankfort, St. Petersburg, and finally to Manchester, where he has taken an important place in the large German musical colony of that town. His early experiences and comments on the musicians he met—Brahms, Clara Schumann, Tchaikovsky—ripple along in a charming old-fashioned manner, with some jolly anecdotes thrown in. Among them, we shall remember how, at Windsor, Queen Victoria eyed him, only a few feet away, through her opera glasses.

The romantic journey of Weber is a travel book of another kind—quite fictitious. Someone has apparently decided to set up Weber as the apotheosis of German music. He may have been a hundred years ago, but there was no need to make him battle against the Italians in such a chauvinistic manner. Robbers, noblemen, ghosts and other romantic paraphernalia, make up a little story around a Bohemian court where Italian music is played. Weber appears on the scene and the foreigners are ousted. A roundabout tale to cloud a rather poor theme.

E. LOCKSPEISER.

Thomas Mancinus der Vorgänger von Praetorius im Wolfenbütteler Kapellmeisteramt. By Werner Flechsig. 81 pp. Georg Kallmeyer Verlag, Wolfenbüttel-Berlin. 2 M.

A keen, scholarly monograph, the first to appear, on this unknown composer of the second half of the sixteenth century. Mancinus was not an outstanding composer of his time; nor, as it appears, did he exert any influence on Praetorius, his erudite successor in Wolfenbüttel. We gather that he belonged to the school of North German composers, Schröter, Lange and Dressler, and that his works derive,

like theirs, from the Italian *villanella* and from Orlando de Lassus. The strange thing about Mancinus is that he remained indifferent to the new homophonic style—strange because, as Herr Flechsig points out, he lived at the time when Luther's congregational singing had made a transition to this new style almost inevitable. The book is intended as much as a history of the old *Hofkapelle* at Wolfenbüttel as a study of one of its musicians—the environment and the man.

E. LOCKSPEISER.

A Repertory of 100 Symphonic Programmes. By Edward Prime-Stevenson. Florence: The Giuntina Press (privately printed).

Many musicians have been attracted by the possibilities of the gramophone; some only to be repelled by the inferiority of reproduction in the earlier models, others to be carried through that initial stage by their interest in the mechanical aspect of the problem which urged them onward to try out those later improvements that have led to the excellent instruments now obtainable. As soon as reproduction became reputable musicians began to be impressed by the educational value of the discovery. Among them must be reckoned Mr. Prime-Stevenson, the compiler of this set of gramophone record programmes, used in a series of private recitals given under his supervision in Florence. There must always be more than one mind as to the acceptable style of programme, and equally so as to the right type of recording of a given piece. Here, then, the compiler will court discussion. His aim has been 'variety with contrast' which he holds can be obtained 'without impairing æsthetic responsibilities.' The programmes he offers show what he means by this and they escape very fairly the bane of gramophone playing, that scrappiness which comes from the ease with which a record, or a bit of a record, can be put on and taken off at will. It comes as a surprise to find the writer agreeing to some sort of 'shadow conducting' for his gramophone recitals. What need is there to stand between instrument and audience, 'indicating by beat and suchlike action, the movement, tempi, dynamics, and so forth'? Since when has a conductor been needed to keep the attention of the audience on supposedly right lines? Explain your records to your audience, if they will listen to you. But study to be quiet during the performance. The blessing of the machine, for many, is precisely this absence of the distracting human form.

SCOTT GODDARD.

Stravinsky. The Fire Bird and Petrushka. By Edwin Evans. London: Humphrey Milford. 1s. 6d. net.

A preoccupation with formulæ would seem to be the most apparent sign of the times, in art as in other activities. The artist, having watched the scientist at work—peering through a glass the size of a groat at a section of matter invisible to the naked eye, or combining untranslatable calculi into new formations which later will be sold in a shilling pamphlet and thereafter alter our whole conception of the limitations of space—now does as much himself. Picasso takes the

music stave, gets as it were behind the five lines, and—but there description of the process must stop—the miracle may be seen in the completed picture which seems to be the very soul of musical creation. Thus, too, Stravinsky intent from the beginning, as Mr. Edwin Evans shows in this valuable short study of the early works, upon finding some formula, some chip of the philosopher's stone which will change his thought into music, hits upon the augmented fourth, peering at it through the chink of the microscope which shuts out all but the single detail, getting behind it and discovering its possibilities. What those possibilities were the scores of 'Fire Bird' and 'Petrushka' clearly demonstrate. The former is literally riddled with the augmented fourth, which Mr. Evans points to as being particularly apt (the *diabolus in musica*) for portraying the evil magician Katschei. Apart from that, and in what room is left, there is a handful of Russian folk-songs. Here it is not the material which is new, but the angle of vision. In 'Petrushka' we see, from the examples given in the text, how Stravinsky having drained the augmented fourth of its possibilities as an interval sets a chord on each point, spreads each chord into an arpeggio, then plays the arpeggios first in close alternation, later one above the other at the same time. By this means he provides the bitonal theme for what Mr. Evans calls Petrushka's dual nature, and material for the arabesques of the pianoforte part in the second section of the ballet, material first used in the Concertstück which was the forerunner of the ballet. In 'Petrushka,' as in 'Fire Bird,' a series of folk tunes is used as contrasting matter to the formula of a specially selected interval, and again the interest for the analyst lies in the highly original processes of a composer's mind that can give such unexpected shapes (we once should have said: such distortion) to so simple a melodic outline. Besides all this information offered by this informative study, there is also a succinct account of the composer's early years and a large amount of subsidiary detail, much of it new to the general musical reader, to do with the inception and interpretation of the two ballets.

SCOTT GODDARD.

Vom Cembalo. Von Alice Ehlers. Wolfenbüttel-Berlin: Georg Kallmeyer. 45pf.

That admirable artist Miss Alice Ehlers, having discovered and, as it were, annexed the harpsichord, here describes in a dozen pages of reasonably restrained enthusiasm the process which led to her conversion from the old faith in the pianoforte. First the love of J. S. Bach's music which, rather to Leschetitzky's indignation, she was continually practising as a student; then the dawning suspicion that the modern pianoforte was not the right medium for that style of music, nor the modern 'edition' a justifiable necessity. From that came visits to museums (disappointing because the instruments were mostly in an unplayable condition) and finally a concert given by Mme. Landowska. This set the seal on Miss Ehlers's determination and the pianoforte saw her no more. It remained to discover a type of instrument which would combine the tone qualities of the Steingraber (the instrument of Miss Ehlers's choice) with the excellencies the Pleyel possesses

as an instrument which can be moved from place to place without damage. This was eventually found (the name Dolmetsch is not mentioned in this pamphlet) in an instrument made by the firm of Glaser of Jena. The present pamphlet has a page of hints for playing the harpsichord; it is there that we should most willingly have heard all Miss Ehlers has to tell us, but she allows herself no adequate space for such an important matter. The pamphlet ends with some amusing tales of experiences in transporting a harpsichord round the world.

SCOTT GODDARD.

The Work and Ideas of Arnold Dolmetsch. By Robert Donington. Published by the Dolmetsch Foundation, West Street, Haslemere, Surrey. Price 1s. 1932.

Mr. Donington says 'the life-work of Arnold Dolmetsch *must* be adequately supported.' Enthusiasm spreads like a beneficent plague in the Haslemere district. It is one proof of Arnold Dolmetsch's peculiar genius that he maintains amongst his disciples such a fervent spirit when the novelty of his especial line has worn off. Alike to strangers and to those familiar with the atmosphere of Haslemere Festivals this little history of how the whole thing came about is worth having. It is a remarkable record of the spiritual and temporal value of ploughing one's own furrow.

L. HENDERSON WILLIAMS.

Vocal Disorders, their Cause and Cure. By Edgar T. Evetts. Dent and Sons, Ltd. 3s. 6d. net. 1933.

Reading without a specialist's knowledge, this seems a very practicable method of discovering the extent and causes of dysphonia, and remedying such defects as do not require the preliminary aid of a laryngologist.

In co-operation with Mr. Worthington, Mr. Evetts published an earlier work, *The Mechanics of Singing*, which gave rise to discussion valuable in the interests of vocalists. Mr. Evetts is sure of what he means and says it briefly and decisively. Parts of the present volume read like a doctor's case-book: records of individuals' vocal troubles with the curative treatments adopted. Speakers get as much advice as singers, adolescents get many much-needed directions, and stammerers, and those suffering from small physical abnormalities, are set on the road to control of their difficulties. The breathing exercises should prove almost universally helpful.

L. HENDERSON WILLIAMS.

Studies in Phrasing and Form. By Stewart Macpherson. Joseph Williams, Ltd., London. Paper covers, 4s. 6d.; cloth boards, 6s. net.

Formenlehre der Musik. Von Dr. Richard Stöhr, Dr. Hans Gál und Dr. Alfred Orel. Fr. Kistner and C. F. W. Siegel in Leipzig. 1933.

These books cover, to a certain extent, common ground. The revised edition of Mr. Macpherson's sound and logical textbook includes a new Supplement on the Fundamentals of Musical Rhythm. This

enlarges on an earlier mentioned idea of his, the forward-reaching character of music's current interest, a fact only to be made evident in performance by taking long views in regard to phrasing and emphasis and by thoughtfully balancing every detail of executive style. Like Sir John McEwen, Mr. Macpherson finds the established system of bar lines an arbitrary limitation imposing, especially with unimaginative minds, an oddly static quality on rhythm. Attention is called to examples of incorrect qualitative notation in editions of pianoforte classics, and students are encouraged to map the technical outlines of their own interpretative schemes. The printing seems too 'loud' for the quiet literary manner.

Dr. Stöhr and his colleagues have produced a noteworthy work on Musical Form. Not only in its exhibition of wide corporate knowledge of the history and development of form, in the significance of its choice in examples of special forms, but in the devotional spirit in which the research has been pursued, does it merit the attention of musicians.

Where Mr. Macpherson has been content to take and explain music as he finds it the European writers—at all events, Dr. Orel—have attempted to envisage music whole, its psychological as well as its historical and artistic derivations. Dr. Orel is responsible for the mainly literary portion of the work, the long introductory chapter on the Evolution of Form in Music. Subsequent divisions are unsigned: Part I deals with contrapuntal styles, Part II with the development of instrumental forms, Part III with folk music.

In his history of the genesis of Form, Dr. Orel writes with a frank mixture of reverence and enthusiasm. Music's formal development, he points out, has come about through the physical and spiritual development of humanity, conterminously with the growing richness of civilisation and throughout integrated with the totality of life. Starting from an almost hypothetical seed in an alien Oriental past, he picks up the earliest historical traces of organic growth in Europe with the introduction of Gregorian Chant. On its three principles, theme, embellishment and recapitulation, he grounds the evolution of modern Form. Nor does he find the contemporary musical product so divorced as its authors, or some of them, profess. A faith so deeply rooted is strong enough to find consecration in apparent cleavage. One suspects him of believing that the Three Principles exist by the same sort of original Divine conception as the eternal characteristic forms of plants and animals. And after all, why not? Ideas are living things.

Noteworthy points are illustrated throughout by copious examples in musical notation. Paper and print are beautiful. But such a heavy book, and one likely to be in continuous use, needs stronger binding than paper covers.

L. HENDERSON WILLIAMS.

Music and the Community. The Cambridgeshire Report on the Teaching of Music. Cambridge University Press. Price 3s. 6d. 1933.

In this Report music, in school life, is 'a department of humane letters,' having the status of French, or English composition. Professor Dent was Chairman of the Committee enquiring into Cambridge-

shire teaching: one is not surprised, therefore, to find the Report starting off with 'Music is the greatest of all spiritual forces.' That statement, made in good faith by a devotee, is unacceptable to exact thinkers. But as the work of the Committee was founded on such an assumption one must applaud its efforts to live up to standard. It appears to have worked hard and harmoniously.

It would seem that every aspect of music, viewed educationally, is covered in this volume, running from work in infant schools to the training of conductors. No normal child is admitted to be unmusical. Anything can be done by training. Courses and syllabuses are devised for schools of all types and for students of all ages. It is impossible to summarise the wide and varied content of the Report, all of it unexceptionally well written and invariably in enthusiastic vein. It reads like propaganda.

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Richard Wagner. Von Ernst Bücken. pp. 160. pl. 7. Athenaion: Potsdam. 10.80 M.

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In these books there are no thunderclaps of iconoclasts. The authors have no notion to consider anything but from the most stabilised standpoints. This is no derogatory criticism; nor is it to say that one of the most appealing features of this series is the tasteful choice of illustrations—old prints and engravings taking up quite as much space as the text. The musical examples are printed in full score where necessary. One is glad of such quotations in Wagner's early operas 'Die Feen' and 'Das Liebesverbot'; for the most ardent Wagnerians are often inadequately acquainted with them and are thus forgetful, as Dr. Brückner points out, of Wagner's lineage with the early German romantics. The fantasy of E. T. A. Hoffmann and Weber and the soulfulness of Jean Paul and Schumann made an important impression on Wagner in his twenties. And as he rides through the nineteenth century and stands out, after 'Tristan,' as the final apotheosis of all that is meant by 'romanticism,' we see the significance of this early influence.

Dr. Brückner has no illusions as to the significance of Wagner in present-day life. His vogue—one can safely say—is likely to be much more short-lived than was that of Handel. In different ways, however, they were both acquisitive types. In Italy and in England Handel gathered up whatever he could readily utilise; and there was no opposition which he did not overcome. If it was to be Italian opera, Handel could soon out-distance Buononcini and prove, we gather from Dr. Müller-Blattau's analysis, a master in the art of the *pastiche*. In the oratorio his florescent grandeur dwarfed the church music of Purcell for over a century. At this point we might look over the page to Hogarth's portrayal of the 'Beggar's Opera': Polly as a cat, Lucy as a pig, Macheath as donkey and the winged figure of Harmony flying back to Italian opera. It suggests another caricature: the Dean flying off to a performance of the Messiah while Handel, the great Saxon with his Italian *baggage*, sits astride on Purcell and Blow.

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E. LOCKSPEISER.

The Musical Pilgrim. Strauss: The Rose Cavalier. By Eric Blom. *Strauss's Tone-poems.* By Thomas Armstrong. *Mendelssohn's Elijah.* By Thomas Armstrong. *Elgar: Instrumental works.* By F. H. Shera. London: Humphrey Milford. 1s. 6d. net each.

As this series of booklets continues their usefulness becomes increasingly apparent. They vary in scope, as they do in method. Mr. Blom, having an opera to deal with, allows the plot to unfold itself and illustrates its musical treatment with examples in the text, thus running the two in double harness and with such skill that neither pulls the other out of the course. (He also provides a very pretty get-away for the crib at the end of the last act.) Mr. Armstrong, having to do with tone-poems, the next most 'literary' music after opera, lets the tales do the talking, though he has, too, to indulge in a deal of cross reference which makes the reading an interesting game of turning back hither and thither. In his *Elijah* he varies this by discussion of musical structure, verbal metre, and historical references to early performances. Prof. Shera, again, has a different task and appropriately does it in his own way. Here it is nearly always a question of music that has no 'programme' (exception: the 'Enigma' variations), and discussion has to be purely musical. It is the least simple to read of the booklets under review, or rather it needs the keenest type of musical reader. This game of cross-references is invigorating, but let no one imagine it is an armchair occupation. Only the expert (for whom these books have no message) could follow the description of Elgar's second symphony with the book only. The rest of us must have the score as well, and know how to use it, with eye trained as well as ear. So it is that this series sets the reader a task, and for that it is welcome. After all, a pilgrimage was never supposed to be a wholly easy journey.

SCOTT GODDARD.

The Pipers' Guild Handbook. By Margaret James. London: J. B. Cramer. 2s. net.

To be properly appreciated the playing of bamboo pipes must be tried, not merely heard. At first the idea seems rather odd and the instrument slightly cumbersome. Then, as the player gets skill, it becomes attractive—good fun, sport, awfully jolly, or whatever other tag one uses to express interest and amusement just a little out of the ordinary. After that it becomes something more. One is persuaded, or allowed, to try one's first concerted piece, say Imogen Holst's 'Suite on a ground' (no need to say with which part one is entrusted). Later comes the making of the first pipe. Last of all (or is it not, rather, the beginning?) one starts writing tunes of one's own. Somewhere before that last sentence but one is the right time to take up this book, clearly written, giving all that is required for teaching how to make the pipe and how to play it. Each pipe, it seems, may differ a shade; which also seems to mean that each pipe has a different range of potentialities, some getting extra semitones one way, some another. And then there is always the varied quality of tone as between one player and the next. It is all very diverting and not a little astonishing. Twopence-worth of bamboo, plus the tools (which, we believe, it is allowed to borrow). That is all. And unlike the pianoforte, the thing goes into the pocket and can be carried into solitudes unglimped by that famous instrument. SCOTT GODDARD.

REVIEWS OF MUSIC

The following abbreviations have been used: [O] Oxford University Press, [B] Boosey, [Ch] Chester, [N] Novello, [Y.B.P.] Year Book Press, [A] Augener.

Choral Works

Chanter, Richard. *Rosabelle*. A choral ballad for baritone, soprano, chorus and orchestra. Words by Walter Scott. After an instrumental introduction, interesting enough to make one wish to hear it on the orchestra and also to look into what follows, the voices enter with a stretch of chorus clearly and strongly written. The work as a whole is certainly worth the attention of choral societies. There are moments of vision, not enough to redeem the work on other counts (lack of individuality in melody and in shape of phrase, needless repetition of tags at the end of a line of verse) but enough to raise it appreciably above the generality. We have enjoyed working at it. [A]

Dyson, George. *Saint Paul's Voyage to Melita*. A new work for Hereford this year. The tale of the voyage is told by the chorus (alternatively, semi-chorus) at times in a measured *parlando*, at others, when the telling becomes more dramatic or the words more coloured, in an extended choral style. The tenor solo deals with the four utterances of the Apostle. The style of writing gives opportunity for expert choral singing and demands it. [O]

Morris, R. O. *Corinna's Maying*. A setting of Herrick for mixed voices and orchestra. The conceits of the verses are matched by equally telling felicities in the music. Only a mind balanced in appreciation of the delicate uses to which either medium could be put would have done the trick so deftly. One sees the value, in a given set of circumstances, that the knowledge of Tudor procedure can have (the fluent management of metre, for instance) and again how preoccupation with contrapuntal pattern-making and the traditions of harmonic usage may bear delightful fruit when put to the service of a sensitive musical intelligence with a creative gift. [O]

Scott, Cyril. *Mirabelle*. Called 'a quaint cantata' and written for mixed chorus with accompaniment for string orchestra or a *capella*. Words anonymous, probably by the composer. Ten numbers, carrying the story of Mirabelle's birth, the disagreeable character she developed, and so on to the tragic end. The music needs care in rehearsal. It should sound thoroughly effective and be interesting to work at. [B]

Spelman, Timothy Mather. *Pervigilium Veneris*. Latin words, set for soprano and baritone solo, chorus and orchestra. A large-scale work of great intricacy, calling for expert executants. A hint of the style might be given by saying that the composer knows his Malipiero. But that may only be a chance similarity, for there is much individuality there also; the descriptive label only gives a hint. One would like to hear this work. Study of the vocal score

gives but a small part of the matter. There are attractive things in it: choral writing in the first, fifth and seventh movements that looks full of vitality, an aria for soprano solo with accompanying altos, tenors and basses that seem to have some surprising effects of sonority, another aria (for baritone with accompaniment of altos and basses) with a good orchestral accompaniment. This is all vague description, but the writing is of the sort that is difficult to judge of merely by seeing a short score. The work must be (and one feels inclined to say: should be) heard. [Ch]

Whittaker, W. Gillies. *A festal psalm 'O sing unto the Lord a new song.'* A setting of Psalm 98 for male voice chorus and string orchestra (organ and timpani optional). A work suitable for festival choirs, who would certainly enjoy working at it and discovering the excellent things that it contains. The choral writing is always interesting, modern in method and not a little daring in manner. [O]

Anderson, H. J. *Kit's Coty.* The place is near Maidstone in Kent and is well known to footpath walkers. There the scene is laid of this three act fairy opera. It would be pleasant to act, suitable for amateurs. The music, which is interspersed in the spoken drama, is simple and not ineffective, though it shows little individuality. It gives the impression of being written purposely to a low level of musical intelligence. The task of being simple yet fresh is, of course, a big one. Probably one of the first necessities for doing it successfully would be to have at least a reasonably high idea of your audience's powers of perception in music. [Lincoln Williams]

Williams, R. Vaughan. *Magnificat.* Set for contralto solo, women's chorus, and orchestra. One sees the steady evolution of the composer's style plainly in this work. The voice parts hint at the 'Lark' and the 'Shepherds of the delectable mountains.' The instrumental parts show how the pianoforte concerto and the 'Shropshire Lad' songs come from the same source. This very beautiful work, too personal for wide popularity yet, should nevertheless find its way into the library, and thence into the rehearsal lists, of choral societies. [O]

Wood, Charles. *O King most high.* Motet for double choir S.A.T.B. First sung at Norwich last year, so presumably one of the works left by Wood unpublished at his death. The writing is splendid, sound and strong, with that extra tinge of warmth which was Wood's personal contribution. There is also a fine double-choir 'Magnificat and Nunc Dimittis' by him, issued by the same firm. [Y.B.P.]

Miles, P. Napier. *Good Friday.* The Poet Laureate's verse play set as an opera. Eight principal parts (dramatic soprano, two tenors, baritone, four basses), chorus and orchestra. It is directed that the work is 'primarily intended for the stage,' but that it might also be given in a cathedral with costumes and orchestra, as at Canterbury, or as an oratorio. Reading the play alone, once more, and approaching the problem of a possible musical setting from one's own point of view, one remembers how self-sufficing the play was, and is constrained deliberately to search for opportunities to introduce music into its constitution. This state of mind provides an approach to the present work. Music helps most here in the instrumental passages (end of scene six, prelude to act two). But these are only a minute percentage of the whole. The care with which the dialogue has been treated is

noteworthy and gives every chance for the action to be carried on easily. From study of the vocal score the work appears to have qualities both of opera and oratorio. Which has weight enough to make one or the other method of performance the better, only performance can show. [O]

Miniature orchestral scores

Bach. Cantata: *Liebster Gott, wann werd' ich sterben?* Corelli. *Concerto Grosso in C minor*. Two of the well-printed Eulenberg scores, with useful critical introductions by Arnold Schering and Alfred Einstein respectively. [Goodwin and Tabb]

Cundell, Eric. *String quartet in C. Op. 27*. Work for good players, and for listeners who do not mind an anfractuosity now and then. Not that the latter need be apprehensive, for the mixture is skilfully made; there are scraps of tune to catch hold of, and the style is nearer us than Central Europe. The writing is excellent in modern string-quartet style, of much interest for the player and, in a thorough performance, for the hearer. The slow movement has more quality than most of its kind, the scherzo is clever, the final movement as full of feeling as the opening one, which is not always the case in works of this form. [A]

Piano-forte and Orchestra

Lambert, Constant. *Concerto*. The orchestra is constituted in the following unusual way:—Flute (changing to piccolo), three clarinets in B flat and A (two changing to small clarinet in E flat, three to bass clarinet in B flat), trumpet, tenor trombone, violoncello, double bass. (All solo players.) Finally a large percussion department (one player):—Miniature temple blocks, ordinary ditto, suspended cymbal, maraca (a Cuban rattle), s-drum, tom-tom, tenor drum, for which there should be a wire brush, wood sticks, rubber-headed sticks. This, apart from its use for an intending performer, is worth quoting, since it gives some idea of the research into novelty of tone-colour which lies behind this work. One remembers the impression the work gave, at a first hearing, of intense nervous energy, most of the rhythms broken unexpectedly, many of the 'effects' sounding disruptive and harsh. It will need more than that single hearing to escape from these effects and get to the music which this score shows to exist. Amateur players may take the hint that for their own sake (and certainly for that of the work) it would be better for the moment to remain as listeners, for the concerto will be unintelligible (which it need hardly be) in any but perfect performance by players of real ability. [O]

SCOTT GODDARD.

REVIEWS OF PERIODICALS

La Rassegna Musicale. Turin. March-April.

A Wagner number. Paul Bekker boldly questions the value of enquiry into the 'facts' of an artist's life as a means of getting 'inside' his work. In any case, who is to say whether it was experience that occasioned the workings of the creative genius? Or those workings which urged the artist in the direction of that particular type of experience? Wagner himself (like Goethe in the Eckermann conversations) appears to have scouted the idea that the 'happenings' of daily life had any effect on the workings of the creative mind. There is, of course, also the problem of the listener who will probably be strongly, even if unconsciously, affected by the rumours, or this, that and the other about the artist's life, which come to him and get between him and the music. Arturo Pompeati discusses what Wagner would find, could he now return to life, and his probable reactions. There is an informative article on Respighi by Massimo Mila and a description of the 'Mostra nazionale' held in April by the *Sindacato fascista dei Musicisti*.

May-June.

A Brahms number. An Introduction to Brahms by G. A. Mantelli deals shortly and capably with the æsthetic aspect as exemplified in texture of melody and harmonic usage. An article by F. H. Lederer on Brahms and his times discusses in a concise manner the position he held among his contemporaries, especially with regard to Wagner and Brückner. (One begins to doubt the testimony of one's senses when reading of Brückner as 'the greatest (symphonic writer) since Beethoven,' and in an article on Brahms.) The long account of the Florentine Maggio is a useful document.

Musica d'oggi. Milan. June.

A lengthy article on Borodin is worth the notice of readers. The author, Mario Rinaldi, treats his subject from many angles, the biographical, musical, æsthetic, with most space given up to the opera 'Igor.'

Revue de musicologie. Paris. August.

An early eighteenth century collection of pieces for mandoline in the Conservatoire library, Paris, is described by Georges de Saint-Foix. Pirated editions of Corelli at the beginning of the same century are treated of by Marc Pincherle. An end is put to the article on Bardi's Camerata and Florentine music of the sixteenth century by Henriette Martin. This lengthy descriptive article is worthy the notice of those interested in Italian music of the period. The information given is valuable and the writer has evidently been at pains to inform herself thoroughly on the subject.

De Muziek. Amsterdam. June.

Prof. Dent's introduction to the International Festival in Amsterdam

is here in Dutch. A short, terse note by Alois Haba on 'The ways of modern music' discovers for us the fact that there are two styles of writing: thematic (the old), un-thematic (writing, as it were, straight ahead without recapitulations and returns of subject matter as in first-movement form). It is this latter that he and his Prague school of composition are intent on pursuing. The note is well written and should be taken into account.

July.

Reports of the International Festival held this summer in Amsterdam are appearing in the periodicals of the different countries. Here is that from Holland. In an amusing, slightly malicious, notice K. Ph. Bernet Kempers talks about the music and its effect. Naturally not everything pleased the hearer. Of things English, Roy Henderson's singing comes in for great praise. The English works not so much. Chisholm's dance suite: 'What luck! Had all five parts (instead of only three) been played. . . . And Belshazzar: ' . . . in a style which thirty years ago would certainly not have seemed advanced. . . . It is pompous, superficially imposing, technically extremely successful music, but poor in spiritual or dynamic contrasts. A well-nigh unbroken fortissimo hides much spiritual emptiness and hollow sentiment.' In this number there is another interesting article, that on Mussorgsky's 'Marriage' by M. D. Calvocoressi.

Zeitschrift für Musikwissenschaft. Leipzig. June-July.

An article on German elements in old synagogue-melodies by A. Z. Idelsohn (of Cincinnati) deserves mention. We have had occasion before now to congratulate our contemporary on the standard of research it has held in the articles accepted by it. This is but another example of the same kind. The material is often of great beauty, but it is the scientific aspect of it which interests the writer, and with that he deals exhaustively and authoritatively. Incidentally, it is instructive and in the circumstances diverting to find that the German student's 'Fuchslid' (used in the Academic overture) has an almost ancestral similarity with one of these judaic tunes 'Fuchs, du hast die Gans gestohlen.' A sign of the times: 'We come again to the times when, as in the years after the war, the printing of complete degree dissertations is made impossible'—and so in future a short synopsis will be printed, one of which is included here. Dr. Anneliese Landau's useful *Musikalische Zeitschriftenschau* is, we are glad to see, continued.

SCOTT GODDARD.

GRAMOPHONE RECORDS

Orchestral

COLUMBIA. Rossini: *Overture La scala di seta* (the L.P.O. conducted by Sir Thomas Beecham). It is recorded that the opera of this name was a failure when produced in Venice in 1812. The overture, at least, should have pleased people, for it is the easiest stuff to listen to. Perhaps conversation was so general that the music was never heard at all. Or possibly those who did hear it thought of it as just another overture to add to the collection. To some extent it is merely that, but it is charmingly imagined and delicately put together, and when played as it is here, pointedly and precisely, it makes ideal summer music, a perfect background for polite conversation in a garden.

H.M.V. Bach: *Brandenburg concerto No. 5 in D major* (Orchestra of the Ecole Normale, Paris, with Cortot, Thibaud and Cortet). A fine sparkling piece of playing, exact in rhythm, supple in phrasing, and the ensemble managed with graceful strength. The balance as between the three soloists (the flautist, new to us, is excellent), and between them and the chamber orchestra is well held.

Balakirev: *Thamar* (Orchestra of the Société des Concerts du Conservatoire, conducted by Piero Coppola). The construction of 'Thamar' is perfectly clear and concise. It is only necessary to study the work in its form for pianoforte duet to realise that. Balakirev's orchestration, also, is not only exquisite as regards sound, but completely adequate as a vehicle for carrying the musical construction. But, and it is here that this record falls short of what we could have wished, the work must have absolutely faithful rendering. Anything less is sure to sound slipshod, which the music itself certainly is not. This is not the kind of music to perform at sight, for beneath the apparent simplicity of the phrases there is a peculiarly tricky problem of balance of colour. One is glad to have a record of the work, and one which comes fairly near to what the original should be. But better can be done, especially in the matter of string phrasing and the tone of the lower wind.

Beethoven: *The Egmont Overture* (the B.B.C. Orchestra, conducted by Adrian Boult). One has no hesitation in recommending this record. The orchestral playing is splendid throughout, and the interpretation is spacious and has a singular dignity even in the most energetic passages. There is no haste, but at the same time nothing holds the music in leash. It is one of the best Beethoven records since long.

Couperin: *Concert dans le goût théâtral* (Chamber Orchestra of the Paris Ecole Normale, conducted by Alfred Cortot). This is a welcome addition to the library. The music has a formal beauty which comes to the ear most graciously. In all there are eleven short movements in the suite, starting with a broad 'Ouverture' and ending with a sprightly, rather Purcellian 'Air des Bacchantes.' The playing, after

a hesitating start by the strings, is sound, with some sensitive wood-wind work in certain of the movements.

Ravel: *Le tombeau de Couperin* (Orchestra of the Société des Concerts du Conservatoire, conducted by Piero Coppola). Very adequate playing. The chief need is for better balance; strings are nearly always too loud for wood-wind, which in a work of this orchestral quality is particularly damaging. It becomes increasingly difficult to discover the connection, so much insisted on, between the actual music (not the sentimental relationship, which is a matter of two minds, the composer's personal affair) and Ravel. The stuff is pure Ravel, and although 'Le tombeau de Ravel' would be, happily, a misstatement, it would tell more about the character of the music than does the present title. Who could, one asks oneself, write a 'Forlane' such as this, unless it be Ravel? Where in all Couperin, or anywhere else, is to be found anything like this 'Menuet'? (Our copy finishes at the 'Rigaudon'.)

COLUMBIA. Mozart: *Sinfonia concertante* (Albert Sammons, Lionel Tertis, the London Philharmonic Orchestra, conducted by Sir Hamilton Harty). A work that has only comparatively lately come back into fashion over here, and one of the finest Mozart quality, of flawless construction and rich in delightful and moving invention. The recording is good and the performance excellent, in every way as reliable as could be imagined. Apart from a small detail (the difference in pace apparent when the soloists enter in the first movement) there is nothing one could wish otherwise.

Chamber Music

COLUMBIA. Bach: *Air from Suite in D*. Dittersdorf: *Finale from String Quartet No. 1 in D* (the Lener Quartet). This splendid quartet pursues its policy of providing tantalising titbits; and who is there who would be so churlish as to refuse such fare? The Bach goes very decently on four strings. The Dittersdorf gives it the lie, as being string quartet writing with no hint of orchestral background (though, for that matter, it is a wonder how well this very background is suggested in the Air).

Mozart: *Oboe quartet in F major* (L. Goossens, Lener, Roth and Hartman). This is the work written for Mozart's friend Ramin. The first movement only has reached us, extremely well played, the phrasing of all four instruments neat and precise, the balance perfect. One guesses the remainder to be as good.

H.M.V. Brahms: *String quintet in G major, op. 111* (the Budapest Quartet, with Hans Mahlke, second viola). One of the less often played chamber works, a possible reason being that it requires very exact care and observation to obtain a workable balance. That such a balance can be reached and held, this record goes far to show. Even the impetuous opening, which generally sounds harsh, heavy and angular, is clear when the members of the quartet will keep aware of each other's doings. The only real blemish in this performance is the tendency, which we have had to notice before, of the leader to become strident.

Smetana: *String quartet in E minor, 'Aus meinem Leben'* (the Flonzaley Quartet). Mrs. Newmarch (Grove) says that this quartet

was descriptive of Smetana's youth. This being so, it is impossible to resist the feeling that this young man must have a life singularly compounded of happy episodes, if to be pleasantly enfolded in the best conventions of the day is to be happy. The music gives no hint of the struggles to come, though we agree with Mrs. Newmarch about the 'long-drawn screeching note' in the finale. The performance here is wholly compatible with the smooth character of the music and is thoroughly excellent.

Various Solo Performances

COLUMBIA. Ravel: *Tzigane* (M. Z. Francescatti, with M. Faure at the pianoforte). The performance is expert and exact. The work does not succeed so well with pianoforte as with orchestra, it being unavoidable that the violin should have too great prominence. The record has one cut: the episode which brings in the pianoforte cadenza. It seems a sad lack of good feeling to grudge the pianist his solo after the violinist has had practically the whole of one side to himself.

H.M.V. Liszt: *Pianoforte sonata* (Vladimir Horowitz). As performance, accurate and of an amazing delicacy and assurance. As an interpretation, it commands attention by its extraordinary vitality, and respect by its sanity, its refusal to linger except where lingering really does enhance the quality of the music. After all, it is a hard test to which to put a record, to sit out the whole thing when you have had this sonata drummed into your unwilling ears as the hebdomadary war-horse of recitalists. Yet in this case, on it went a second time.

Borodin: *Yaroslavna's air from 'Igor.'* Rimsky-Korsakov: *Berceuse from 'Sadko'* (Nina Kochitz with orchestra). One still must wait for reputable records of these admirable specimens of Russian operatic arias, with no *vibrato* and no liberties with *tempo*.

Puccini: '*Tosca*,' aria from Act 2, duet from Act 3 (Gota Ljungberg and Josef Schmidt, the Berlin State Opera Orchestra, conducted by Leo Blech). In German this sounds heavy. Neither singer seems to have reached an adequate understanding of the dramatic significance of the duet.

Opera

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